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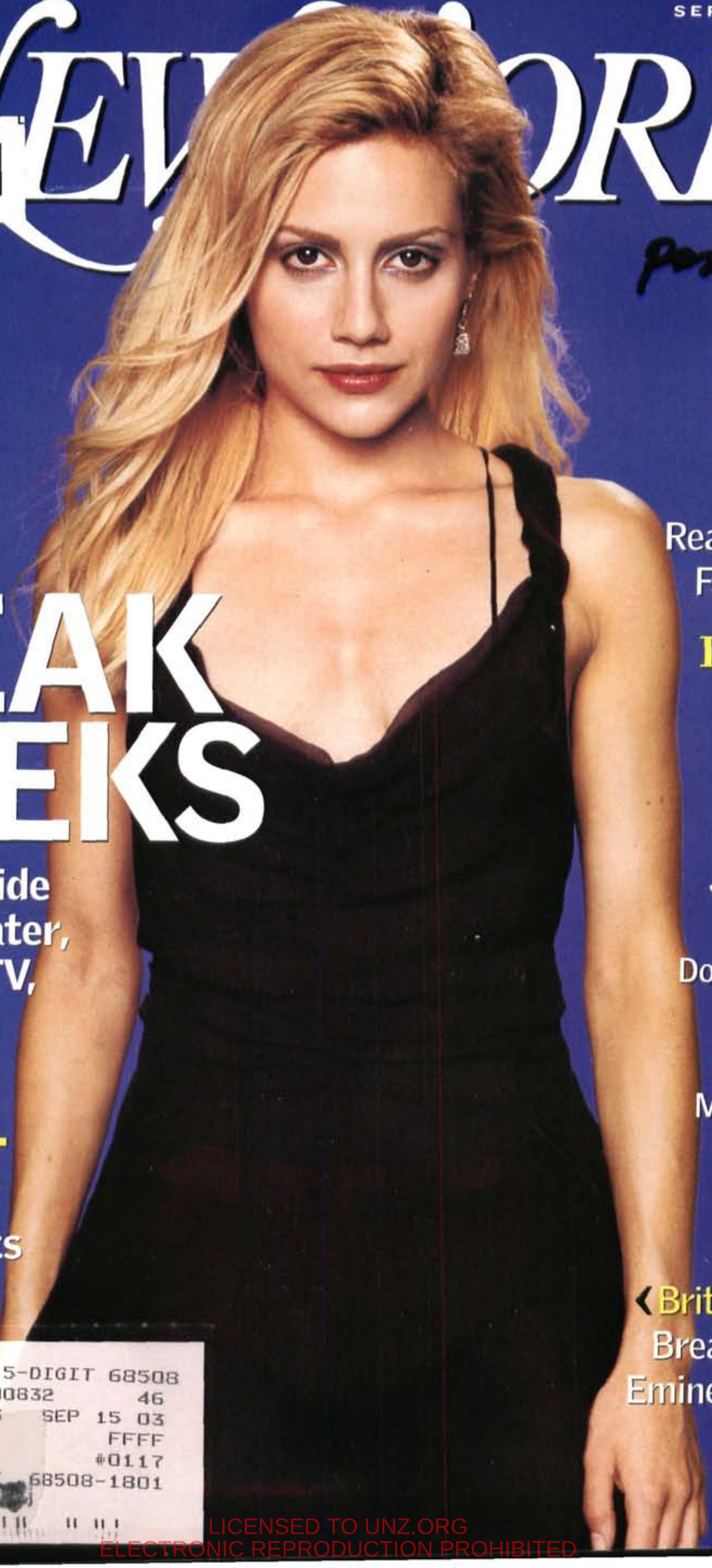

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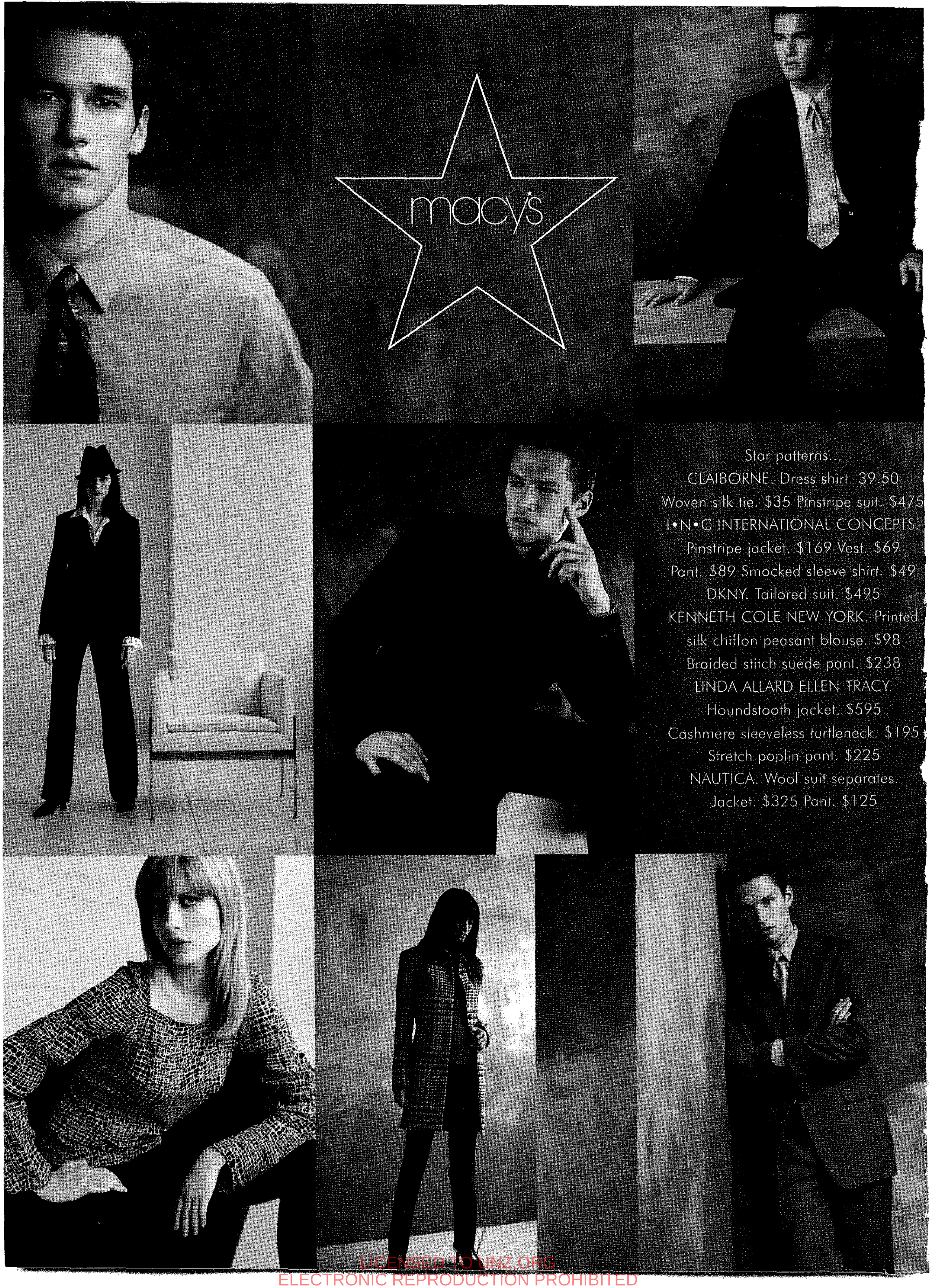

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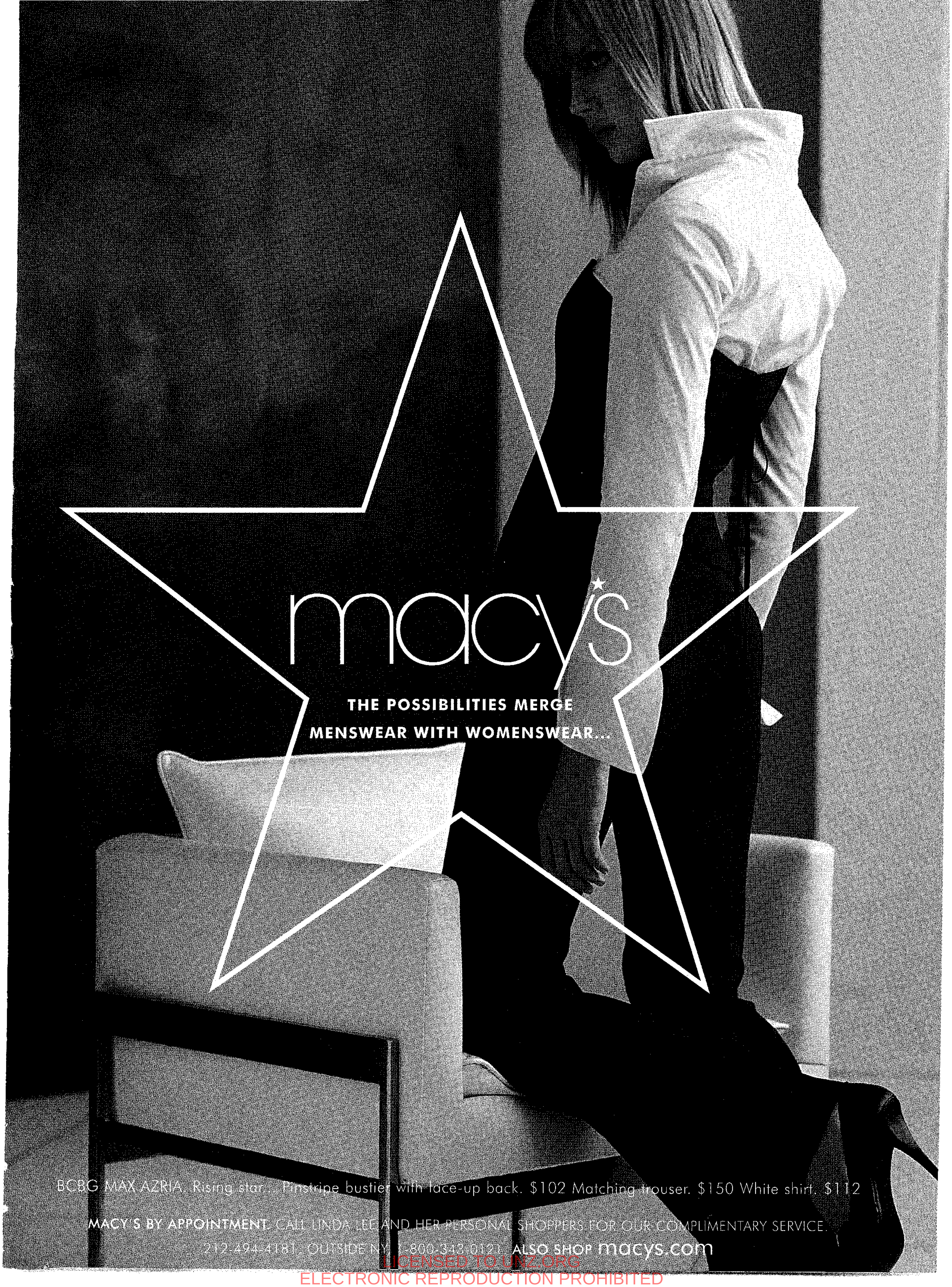
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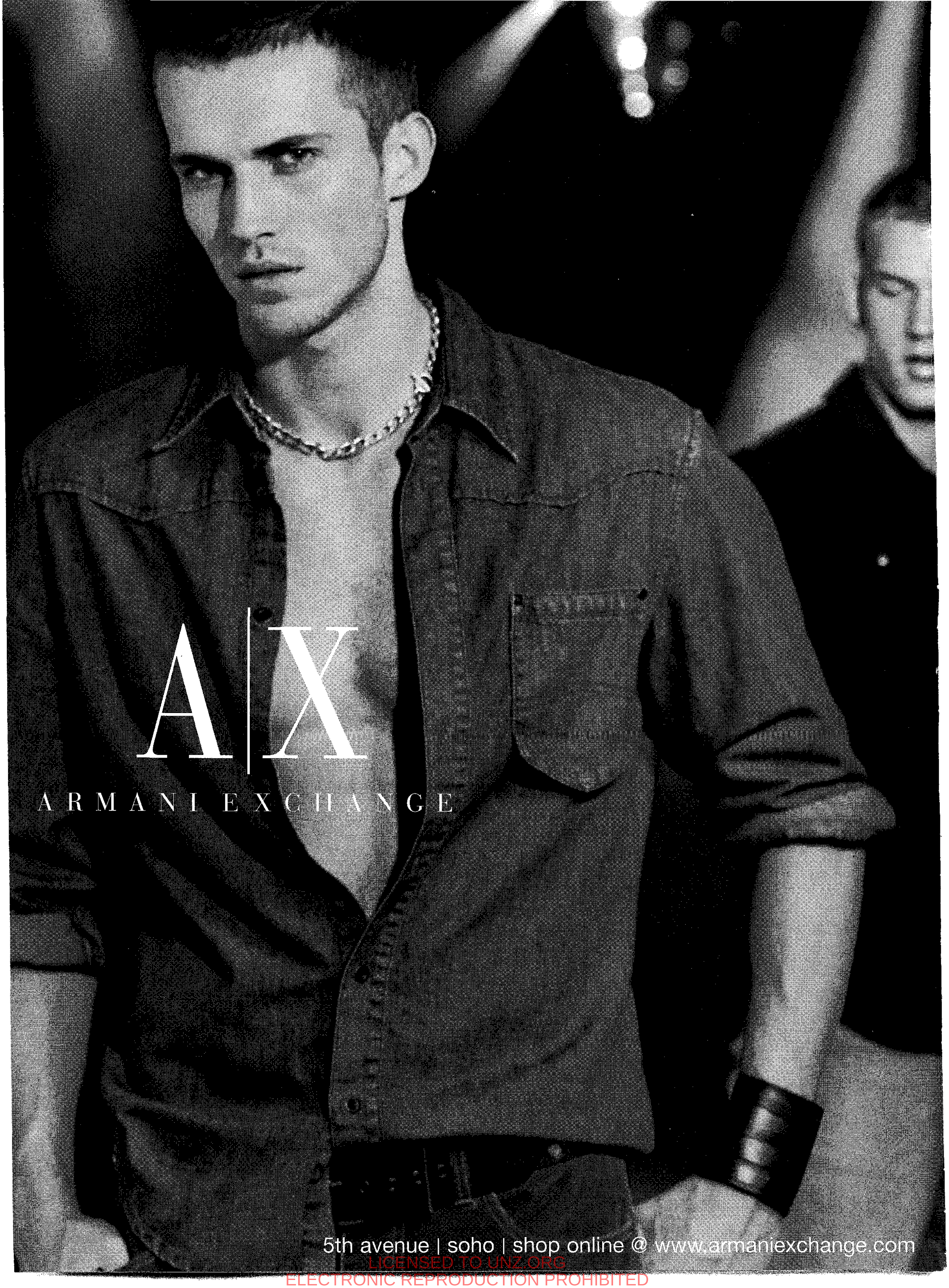
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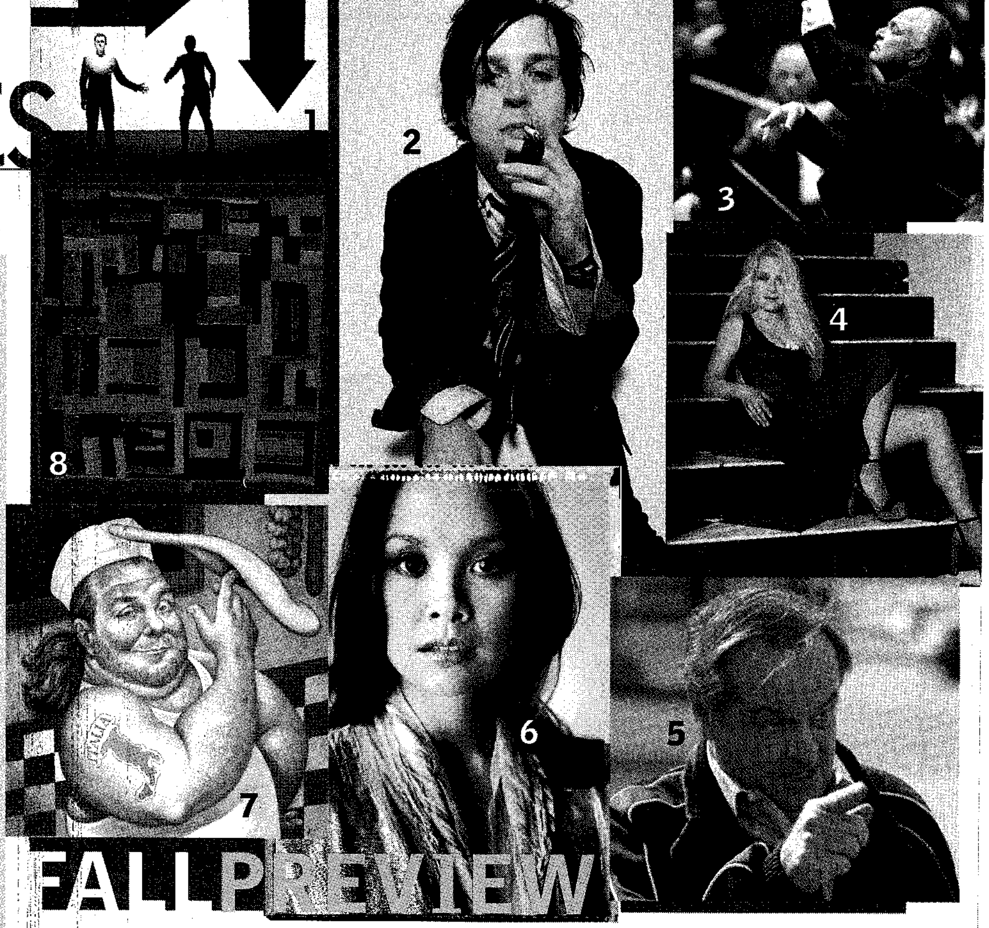

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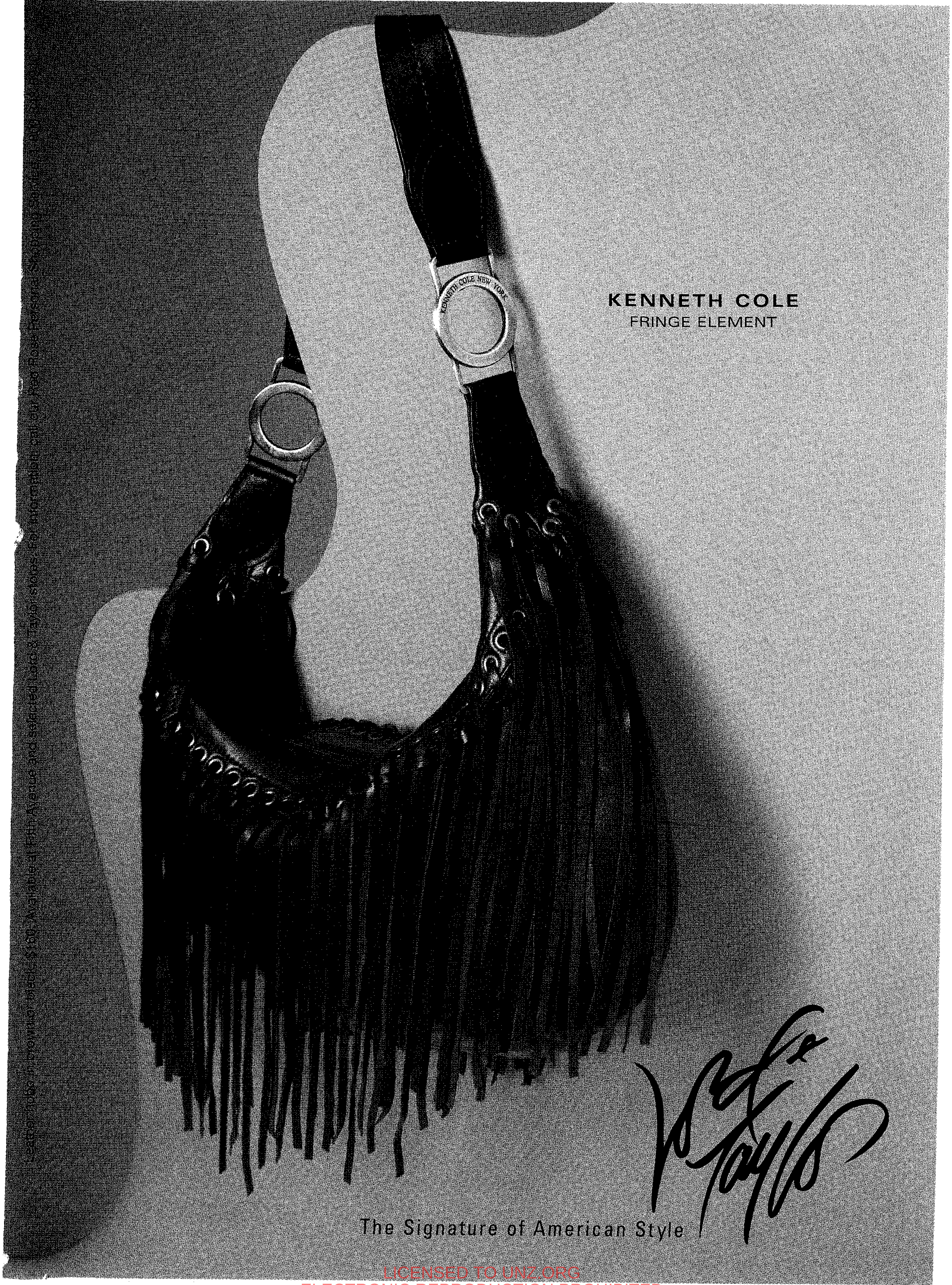
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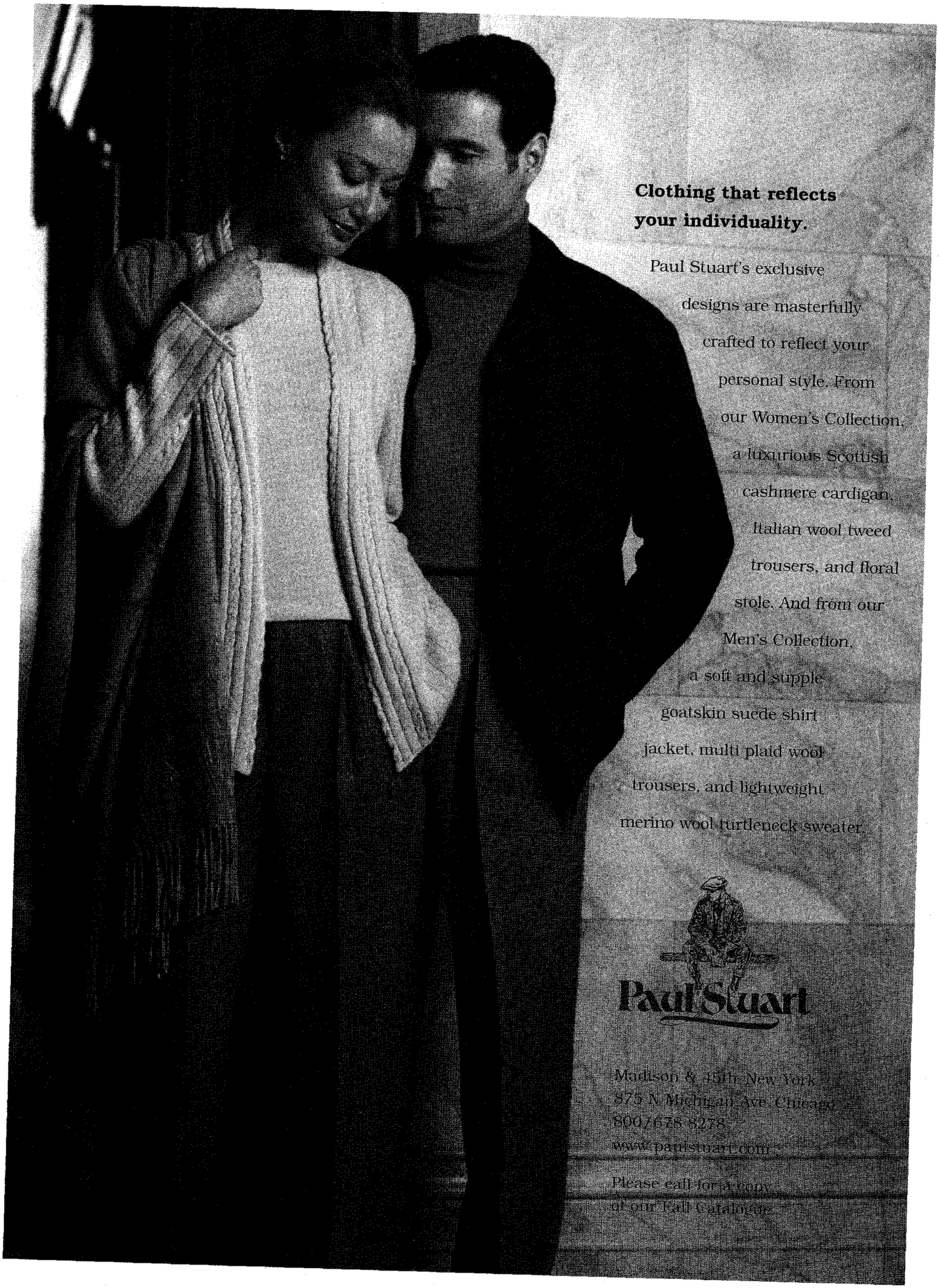

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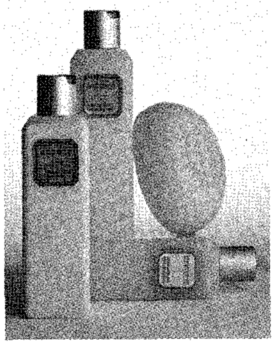

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Letters

The Lawyer and the Stripper

What's so alarming about Mitchell Rothken's adventures is his relationship to them: He is still getting a charge out of it all ["Fool for Love," by Craig Horowitz, August 12]. This is not the attitude of a person in *teshuva*. As we say in the first blessing each morning, "Blessed art Thou, O Lord our God, King of the Universe, who gave the rooster the understanding to distinguish between day and night." Is there not a bit of Rothken in all of us, romanced by our powerful illusions? What will it take for Rothken to tell day from night?

Jonathan Hoffman, MANHATTAN

I guess if Suzy Wetlaufer could teach Sunday school, Mitchell Rothken can be an Orthodox Jew. Kudos to you for not mentioning his kids' names or wife's maiden name and thus sparing them and his former in-laws more humiliation. That said, Shonnie's a good woman for leaving him with his eyes in their sockets and his limbs intact.

Brendy Siev, QUEENS

I was so creeped out by your article on Mitchell Rothken. . . . I hope his children have a trust fund for their therapy bills.

Connie Parker, DEARBORN, MICH.

Surviving the City

How naïve and clueless can these so-called survivalists be ["Survivor N.Y.C.," by Robert Kolker, August 12]? Too bad all those souls lost in "terrorist attacks" did not have a pair of pliers and a screwdriver. Would that have saved them? Or maybe duct tape and work boots would have done it. It's obvious these people have never been in any sort of disaster. They tell people to get all sorts of useless things and believe that this will save them. I can guarantee them all that the only thing that will save any of us in case of attack or war is being in the right place at the right time. I was a young child in Germany in World War II, and I know that no matter how much one prepares and plans, the only thing that saves you in the end is luck.

Inge Libecci, TOMS RIVER, N.J.

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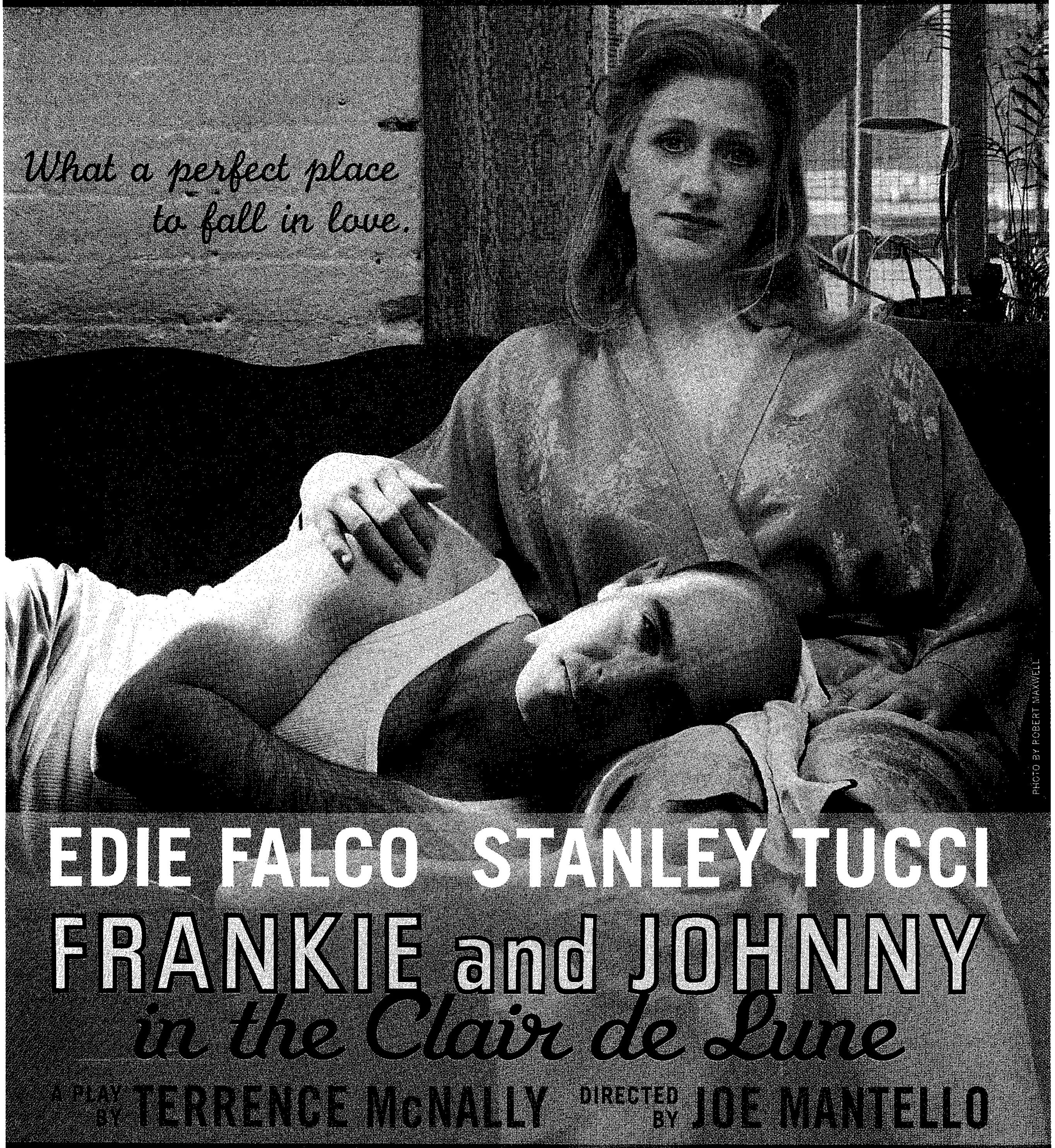
John Simon, New York Magazine



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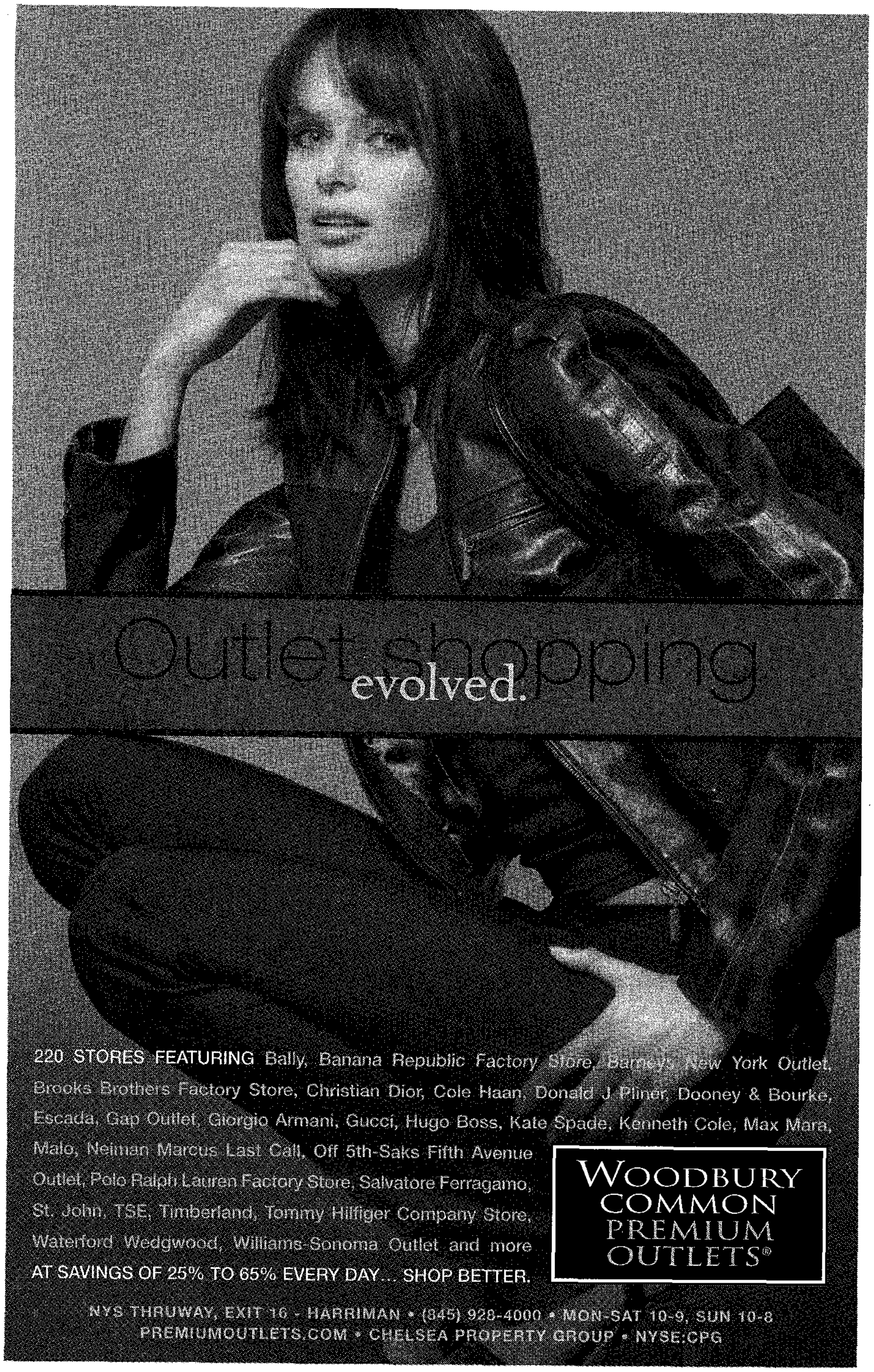

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has been. The Yankees have invested some of their profits back into the team to keep winning. This is what a baseball team is supposed to do; this is the end to which every business aims.

Joe DeRosa, CLOSTER, N.J.

We can't blame the Yankees for baseball's current ills, but we certainly can blame them for Suzyn Waldman's drooling over every Yankee at-bat, George Steinbrenner's omnipresent turtleneck sweaters, Derek Jeter's "Aren't I great?" smirk, and having to see our former mayor's maniacal and evil smile every time he attends a game.

Wendy Rosen, QUEENS

The Player

One need only look at your cover featuring Nacho Figueras ["The Boys of Polo," by Sarah Bernard, August 19] to answer the proverbial question "What do women want?" Wow! Thank *you* to Ms. Bernard for her insightful article into the sexy world of polo in the Hamptons, and John Huba for his engaging photography.

K. Carlstrom, ROCKVILLE CENTRE, N.Y.

Heathers

"Paul McCartney's Heather problem"? Was he aware he even had one before Andrew Goldman said he did ["Celebrity City: Charity Case," August 19]? His "proof"? He actually paid attention to notes she made about his performance during rehearsals for the Super Bowl. Bad wife-to-be, daring to offer her fiancé a few suggestions! Stupid future husband, for accepting his fiancée's support! How could he not see that, given her brazen interference, their upcoming marriage was doomed?

Thomas C. Rizzo Jr., SAN FRANCISCO, CALIF.

Congratulations to Andrew Goldman for being one of the first on this side of the pond to have the courage to quiz Heather Mills on her questionable practices regarding her equally questionable charity. Perhaps some people will be a little more cautious when writing checks to charities that don't pass the "smell" test.

Thia Powell, QUEENS

Thank you for stepping up to bat and putting some straightforward questions to Heather Mills regarding her charity. And especially for not backing down because she is married to a high-profile celebrity. Charities I donate to send literature asking for my continued support, updates on their

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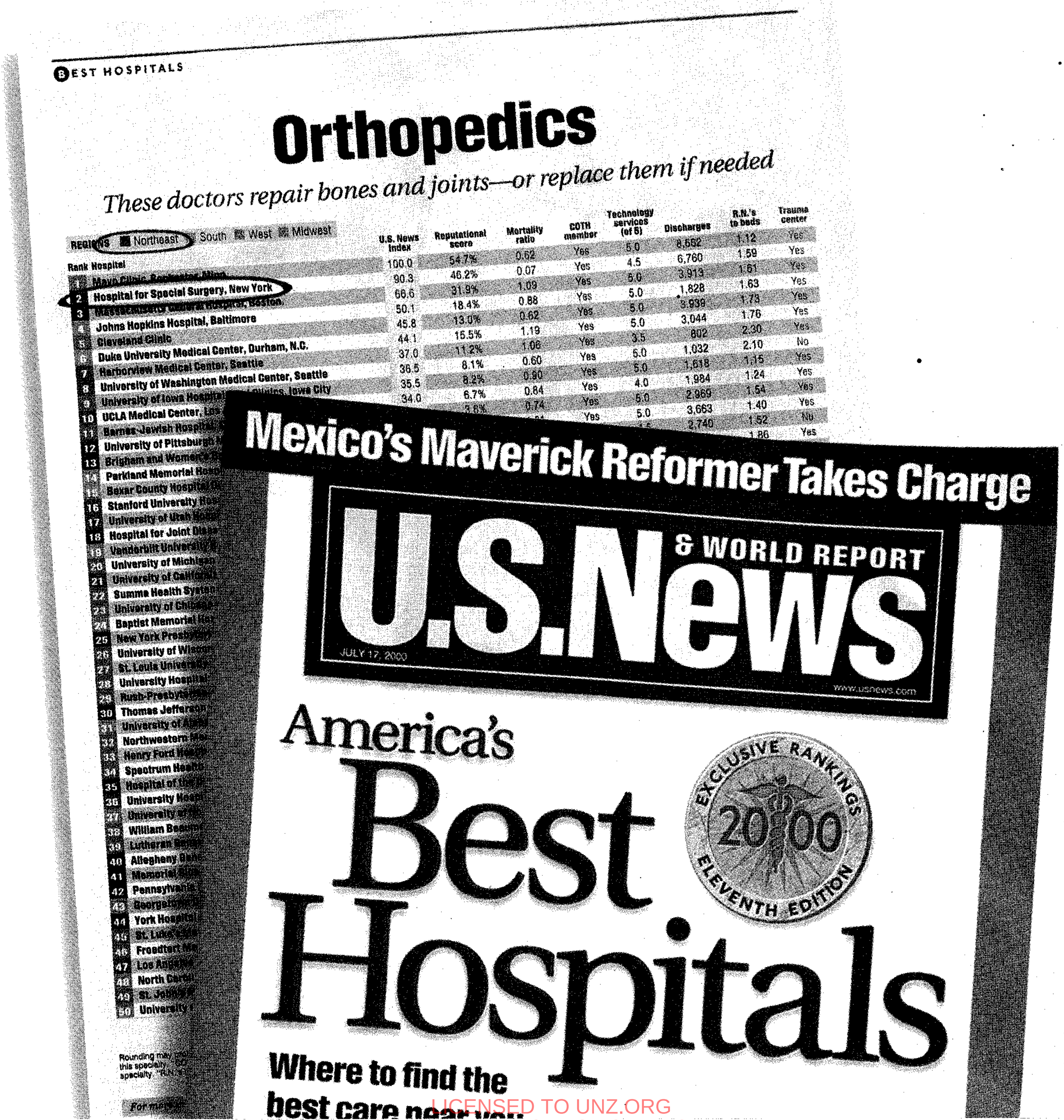

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1	Mayo Clinic, Rochester, Minn.	100.0	54.7%	0.62	Yes	5.0	8,652	1.12	Yes
2	Hospital for Special Surgery, New York	90.3	46.2%	0.07	Yes	4.5	6,760	1.59	Yes
3	Massachusetts General Hospital, Boston	66.6	31.9%	1.09	Yes	5.0	3,913	1.61	Yes
4	Johns Hopkins Hospital, Baltimore	50.1	18.4%	0.88	Yes	5.0	1,828	1.63	Yes
5	Cleveland Clinic	45.8	13.0%	0.62	Yes	5.0	3,939	1.73	Yes
6	Duke University Medical Center, Durham, N.C.	44.1	15.5%	1.19	Yes	5.0	3,044	1.76	Yes
7	Harborview Medical Center, Seattle	37.0	11.2%	1.06	Yes	3.5	802	2.30	Yes
8	University of Washington Medical Center, Seattle	36.5	8.1%	0.60	Yes	5.0	1,032	2.10	No
9	University of Iowa Hospital Clinics, Iowa City	35.5	8.2%	0.90	Yes	5.0	1,618	1.15	Yes
10	UCLA Medical Center, Los	34.0	6.7%	0.84	Yes	4.0	1,984	1.24	Yes
11	Barnes-Jewish Hospital		3.6%	0.74	Yes	5.0	2,969	1.54	Yes
12	University of Pittsburgh				Yes	5.0	3,663	1.40	Yes
13	Brigham and Women's						2,740	1.52	No
14	Parkland Memorial Hosp							1.86	Yes
15	Bexar County Hospital								
16	Stanford University Hos								
17	University of Utah Hosp								
18	Hospital for Joint Dise								
19	Vanderbilt University								
20	University of Michigan								
21	University of Californ								
22	Summa Health System								
23	University of Chicago								
24	Baptist Memorial Hos								
25	New York Presbyter								
26	University of Wiscon								
27	St. Louis Universit								
28	University Hospital								
29	Rush-Presbyterian								
30	Thomas Jefferson								
31	University of Ala								
32	Northwestern Me								
33	Henry Ford Hosp								
34	Spectrum Health								
35	Hospital of the U								
36	University Hosp								
37	University of								
38	William Beaum								
39	Lutheran Gene								
40	Allegheny Gene								
41	Memorial Sloa								
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43	Georgetown								
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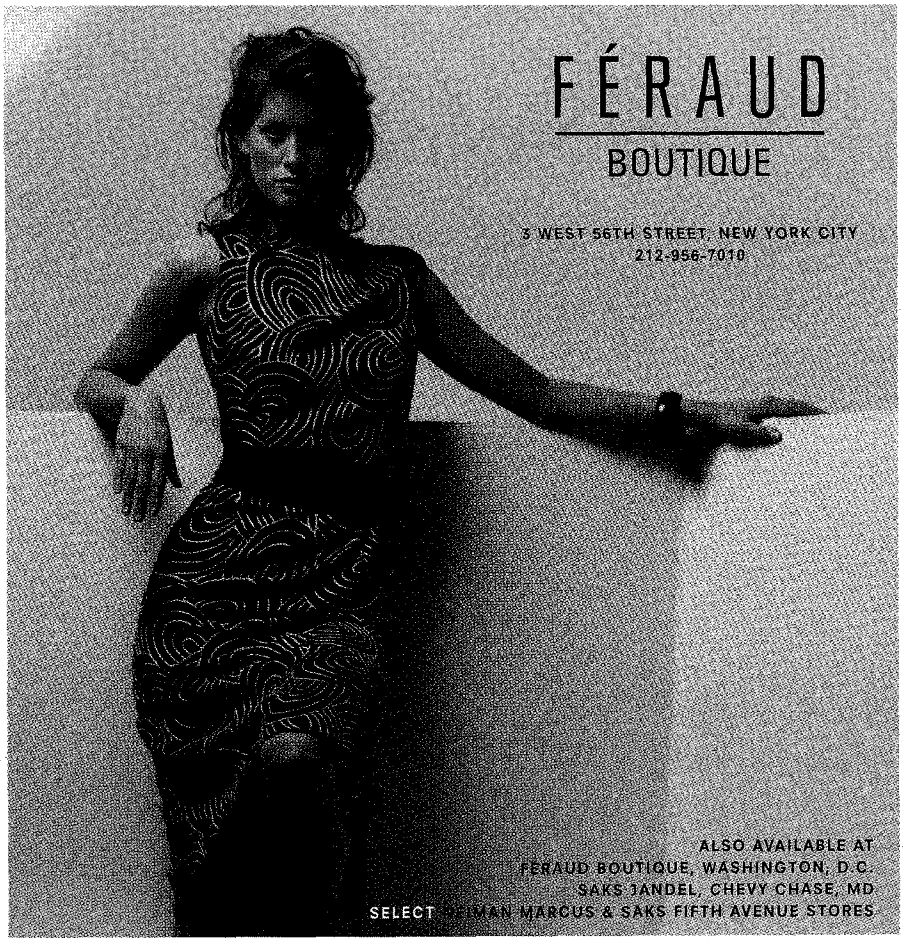

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progress, and reports of how donations are being distributed. They have staff and overhead, and are a business. To date, all I can tell from Mills's charity is that it's more like monkey business.

Susan McCauley, CINCINNATI, OHIO

'Tis a pity that Mr. Goldman came away with such an unfavorable view of Heather Mills. Granted, Ms. Mills ain't perfect and certainly has her detractors; however, give the woman a chance to at least prove herself. What galls me about the second "Macca" marriage is how spitefully the children appear to have reacted to it. Let's see the allegedly unspoiled McCartney kids make the effort to welcome Dad's new love into their close family. It always makes sense to disarm and befriend one's enemies or potential enemies.

Abigail E. Ormsby, SEATTLE, WASH.

Ms. Mills is a British citizen. Her charity has no ties to the States, nor, as far as I know, has it sought donations there. The only reason she was subjected to this vivisection of character is because she's Paul McCartney's wife. Mr. Goldman attempted to hide his fangs by wrapping them in a cloak of concern for Paul McCartney, but he is no more concerned about Sir Paul's welfare than he is for the Bosnians he believes Ms. Mills deprived of artificial limbs and wheelchairs.

Michael Wilkinson, LONDON, ENGLAND

Remembering Neal Travis

Beth Landman Keil's marvelous feature on Neal Travis ["The Scoop on Neal Travis," August 12] reflected all the stylish wit and remarkable grit he brought to his battle against cancer. I would add only that in addition to his well-earned reputation as a swaggering boulevardier and journalistic rake, Travis was also quite a dear and delightful man.

William O'Shaughnessy, WESTCHESTER, N.Y.

CORRECTION: In our "Fall Fashion 2002" issue ("Best Wishes," August 26–September 2), a credit should have gone to still-life photographer Antonis Achilleos.

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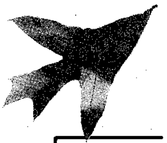

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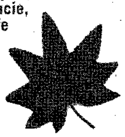

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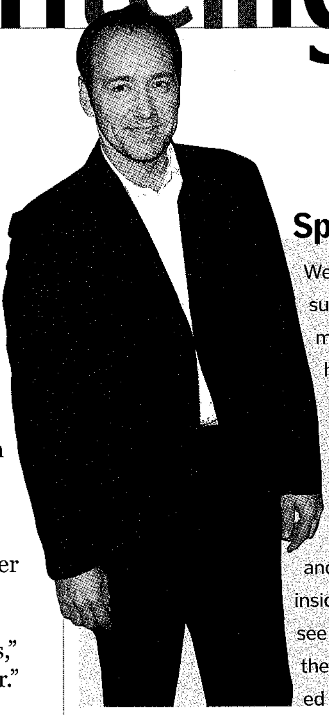
Intelligencer

By Marc S. Malkin

Where's Mary? At a Thrift Store

The mystery of the missing **Mary McFadden** continues to puzzle fashionistas. As *WWD* reported, employees at the eccentric designer's showroom showed up for work one day in mid-August to find that the offices had been cleaned out and that they were barred from the premises. McFadden said she was headed for St. Petersburg, but no one knows if she meant Russia or Florida. However, we do know where some of her belongings have landed—at the Vintage Thrift Shop at 286 Third Avenue, which benefits people in need on the Lower East Side. Last week, two awards given to McFadden—one for her work as a member of the advisory board of directors of the now-defunct Ryan White Foundation AIDS charity, the other for something called the Saks Fifth Alliance from 1993—were for sale for a whopping $2 apiece. The store's manager, **Rick Becker**, tells us McFadden has long been a regular donor to the store. Most recently, she dropped off clothing, furniture, and some of her signature fabrics a few weeks back. "She's been sending us stuff for years," Becker says. "We love her."



Spacey out in Fire Island

We know what **Kevin Spacey**'s been doing this summer. The two-time Oscar winner has been making the scene in the Fire Island Pines. We hear he rented a bayside home on the furthermost east end of the Pines for the last two weeks of August through the end of September. The house has at least four en suite bedrooms, a couple of flat-screen plasma TVs, and a gym, and comes complete with a butler and gardener. "Think the St. Regis in Aspen," an insider tells us. "It feels very lodgey." But you won't see Spacey traveling between the mainland and the island on the public ferry. We're told he's rented a private boat for that.

Melanie and Antonio: We'll Always Have Paris

Melanie Griffith got a rise out of hubby **Antonio Banderas** while he was shooting his new spy thriller, *Ballistic: Ecks vs. Sever*. During one intensely emotional scene, Banderas's character is listening to a tape recording made by his late wife. Director **Wych Kaosayananda** (who, curiously enough, goes by the one-name moniker Kaos) asked the actress playing the dead wife to record several versions of her lines back to back on the tape so they wouldn't have to rewind it if it took more than one take. Well, after the message played for about the fifth time, a new voice was heard on the recorder. "Hi, Antonio," the woman's voice cooed. "It's Melanie, remember that time we fucked in Paris six times?" A bewildered Banderas immediately hit STOP and looked around at the cast and crew, most of whom thought they had just heard something they shouldn't have. One even muttered, "*Six* times?" Kaos had secretly given Griffith the tape and asked her to record her own very special message for her husband. Though you won't be seeing—or hearing—this joke on the big screen, a tipster tells us Kaos has distributed several copies of a so-called gag reel that includes a handful of bloopers and the Griffith hoax to select cast and crew members.

No Secrets: No Kopple

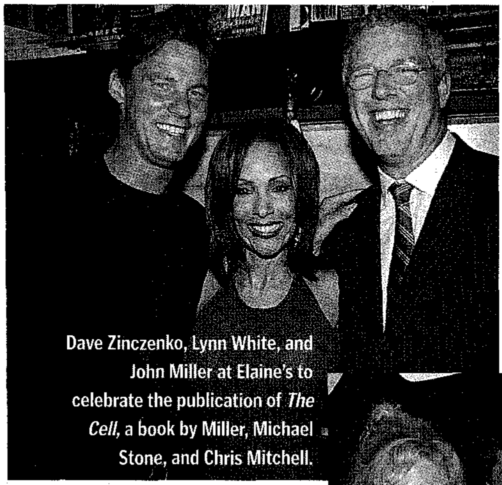
First **Barbara Kopple** (left) won an Oscar for a documentary on coal miners. Her follow-ups included highly acclaimed films on **Woody Allen**'s band and on **Gregory Peck**. This summer, she famously (or infamously, depending on whom you ask) chronicled the Hamptons for ABC. Now she's going after the teenyboppers. We hear that Kopple recently approached **Steven C. Beer**, manager of the all-girl group No Secrets, with the idea of following them around. However, the girls—**Angel Faith**, **Carly Lewis**, **Erin Tanner**, **Jessica Fried**, and **Jade Ryusaki**—decided to pass because they'd rather concentrate on promoting their self-titled debut album and touring with fellow teenster **Aaron Carter**. "They thought it might be too uncomfortable growing up in front of her camera," an insider tells us. "It might have been a bit too stressful." Kopple insists the idea is still on the table and that the proposed film would also focus on the Gurvitz family. Songwriter-producer **Adrian Gurvitz**—he's worked with **Christina Aguilera** and **Mariah Carey**, among others—is Carly's dad. "They didn't say no," Kopple told us last week. "They're absolutely psyched about it."

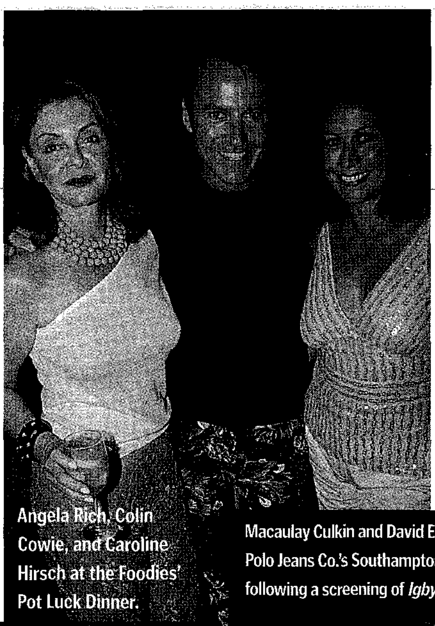
BABY NEWS: Congrats to ABC newsman **Chris Cuomo** and *Gotham* magazine vice-chairman **Cristina Greeven**. The couple, who were married in November, are expecting their first baby in March.

With Catherine Townsend.

PHOTOGRAPHS: FROM TOP, STEVE FINN/ALPHA/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES; STEVE GRANITZ/WIREIMAGE.

Scene

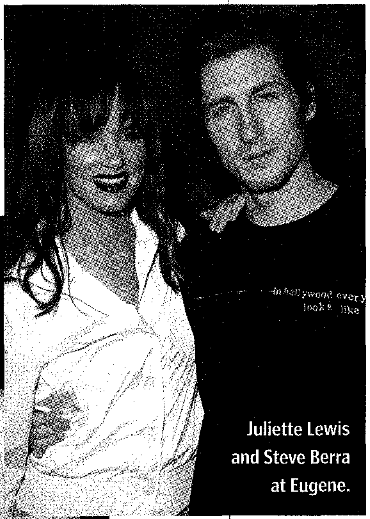

Dave Zinczenko, Lynn White, and John Miller at Elaine's to celebrate the publication of *The Cell,* a book by Miller, Michael Stone, and Chris Mitchell.


Angela Rich, Colin Cowie, and Caroline Hirsch at the Foodies' Pot Luck Dinner.

Macaulay Culkin and David Edelstein at Polo Jeans Co.'s Southampton clambake following a screening of *Igby Goes Down.*

Princess Yasmin Aga Khan with Allen and Deborah Grubman at the Grubmans' home for a cocktail reception kicking off the Rita Hayworth Gala benefiting the Alzheimer's Association.

Frances McDormand and Robert De Niro at the Union Square theater for the premiere of *City by the Sea.*


Juliette Lewis and Steve Berra at Eugene.

Anne Miller and Audrey del Rosario at a luncheon hosted by Lilly Pulitzer benefiting the Boys' Club and the Horticultural Society of New York.

John McEnroe and Tony Shalhoub at Aces Restaurant at Arthur Ashe Stadium for USA Network's opening party at the U.S. Open.

Patricia Hearst Shaw, John Waters, Marissa Jaret Winokur, Harvey Fierstein, and David Rockwell at Roseland Ballroom celebrating the opening night of *Hairspray.*

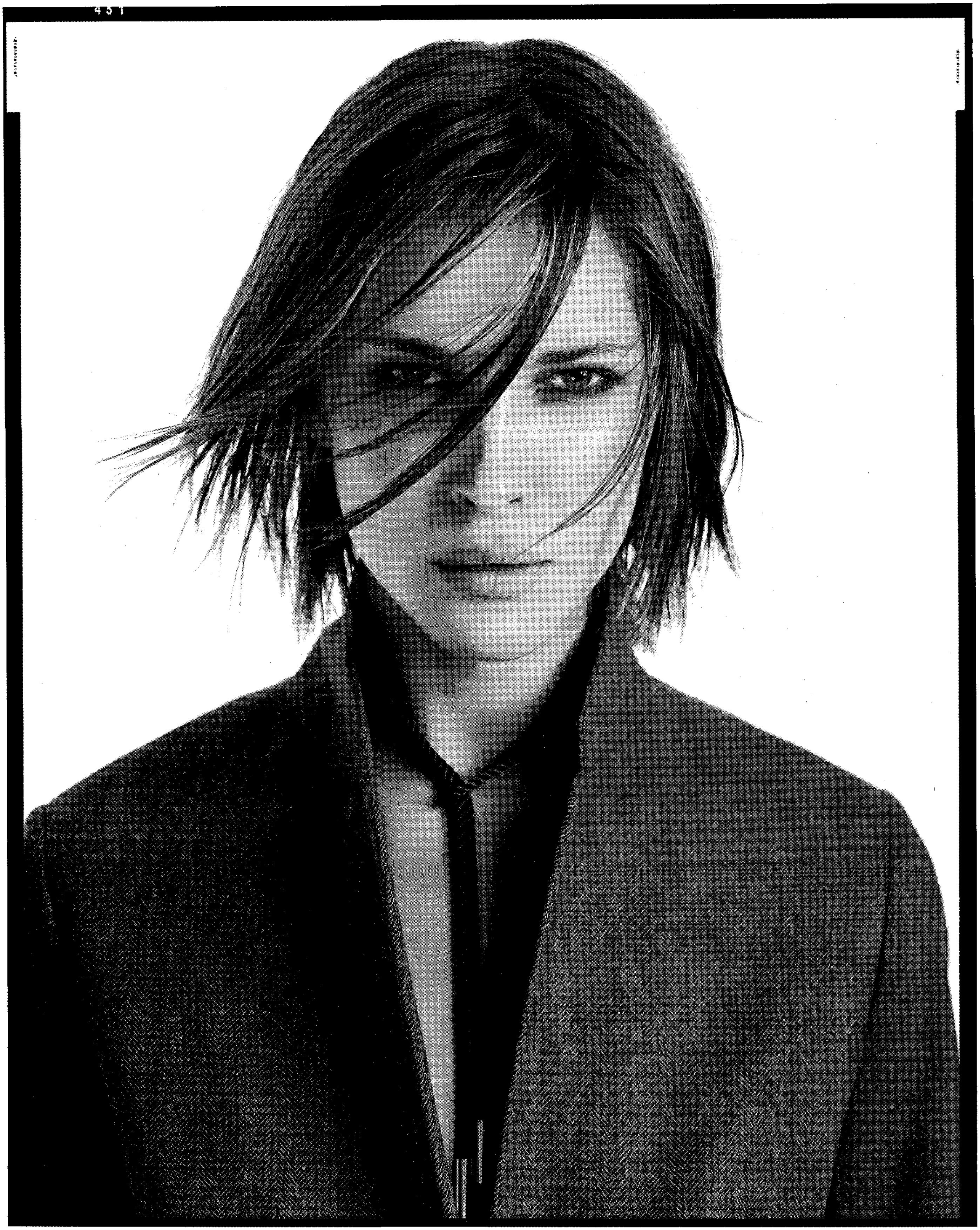
Hairspray, Part II

It was a big crowd for late summer that gathered on August 22 at Chelsea Nine theater for the premiere of *Hysterical Blindness,* an HBO movie starring a big-eighties-haired **Uma Thurman.** After the screening, the celebrants decamped to Eugene—minus **Bebe Neuwirth**, who took off after glimpsing the crowd. "I was so impressed by Uma's performance," raved **Juliette Lewis** of her co-star. "I was the comic relief!" **Ethan Hawke** was equally effusive about his wife's work. "I went to high school in New Jersey. Seeing her with teased hair wearing a Joan Jett T-shirt is right up my alley." **Patricia Field** also liked the film's Aqua Net style. "They were dressed like real girls—they were normal," she said. "I know lots of girls like that!" SARA CARDACE

Food Hampton

On August 16, chefs and the people who love them gathered at **Michael Trokel**'s house in Bridgehampton for **Pamela Morgan**'s Foodies' Pot Luck Dinner. **Michael Romano** of Union Square Cafe and Blue Smoke and former Barneys front man **Gene Pressman** debated ribs, while Gotham Bar and Grill's **Alfred Portale** offered up giant red prawns, and RM's **Rick Moonen** brought a Key-lime pie. Not surprisingly, some guests were too intimidated to cook. "I make breakfast for my daughter," said plastic surgeon **Dan Baker**, describing the extent of his kitchen activities. "I brought cigars." BETH LANDMAN KEIL

Photographs by
Patrick McMullan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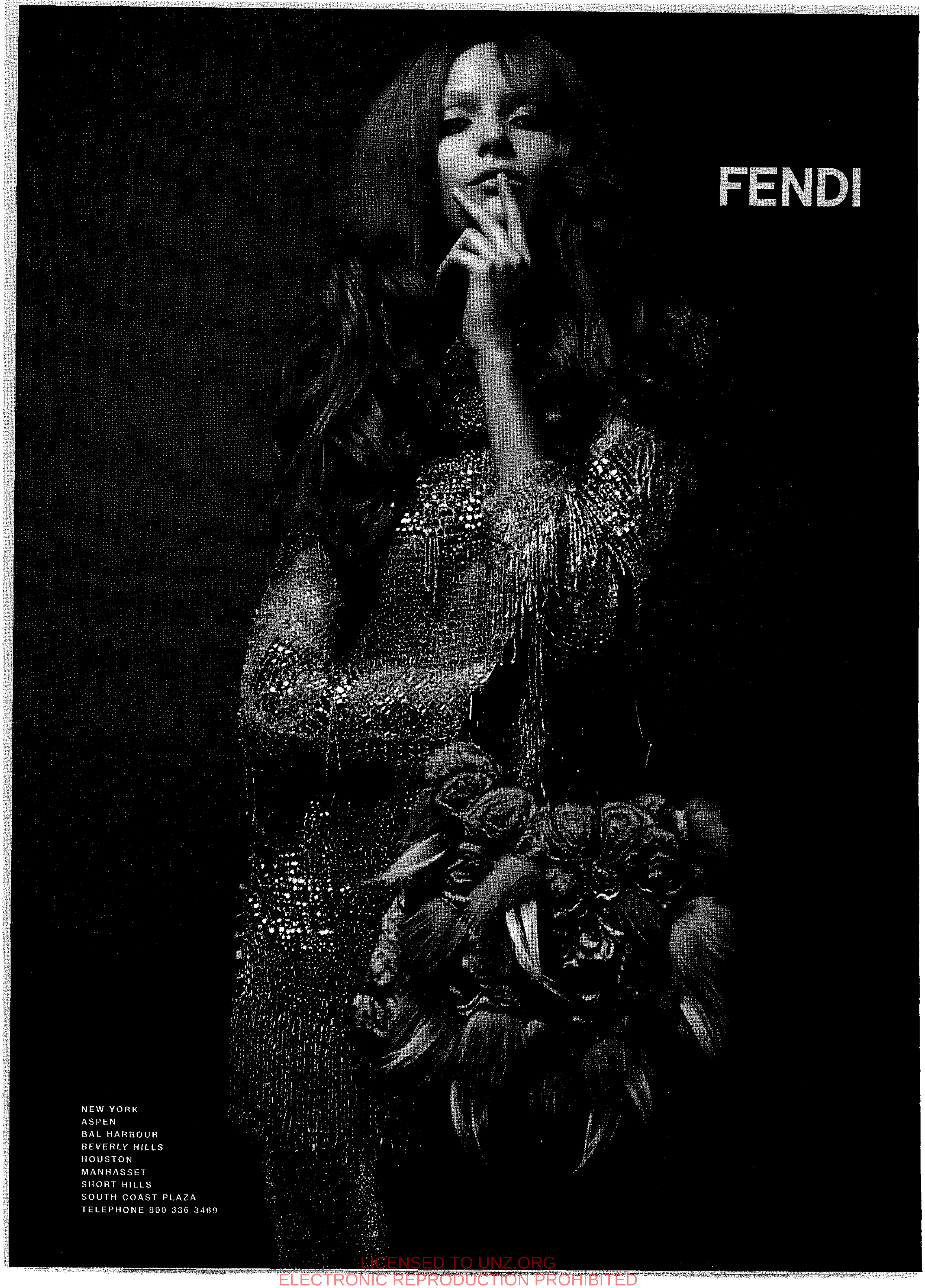

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Stumped Speech

New York has some of the greatest writers in the world, so why do our politicians have nothing new to say on 9/11? By Walter Shapiro

It's not that New York lacks the talent. From Ted Sorensen, who crafted the ringing ask-not cadences of John Kennedy's inaugural, to Peggy Noonan, a wordsmith so gifted that she could even make the first President Bush sound eloquent, the city is home to the nation's finest speechwriters. Yet the commemoration of September 11 will be built around borrowed rhetoric, a historical pastiche of the Declaration of Independence, the Gettysburg Address, and FDR's Four Freedoms.

Why can't we find fresh words to bind our wounds and mourn those who perished simply because they went to work on a sunny September morning? Is it because Mike Bloomberg, George Pataki, and New Jersey's Jim McGreevey are tongue-tied orators? Certainly, the mayor sounded as inarticulate as a George W. Bush press conference when he was asked why he chose to highlight Lincoln's 139-year-old words. "It talks about hallowed ground. It talks about the continuity that is America," Bloomberg said before losing control of his syntax. "And it points out that the 2,800 people who died on 9/11 are heroes who have died so that we can continue to practice our religion and have the freedoms that we want."

Huh? Lincoln never used that morning-television honorific *heroes,* and he never referred to freedom of religion. Yes, the site of the World Trade Center is what Lincoln called "consecrated" ground, but to describe it as "a great battlefield" is an inadvertent injustice to the unarmed innocence of the victims. That's the problem with relying on shopworn patriotic prose: It doesn't properly convey the unprovoked horror of the airborne terrorist assaults. But at least Bloomberg gets to play FDR, and Pataki gets to be Lincolnesque. Pity McGreevey, who is stuck with excerpting the run-on sentences of Thomas Jefferson's bill of particulars against King George. Presumably, he will skip that portion of the Declaration that complains that the king "sent hither Swarms of Officers to harass our People."

Who among our leaders could find the language to do justice to this anniversary? Bill Clinton would excel at the lip-biting empathy but might fall short of poetic grace. Mario Cuomo would revel in describing the melting-pot origins and the striver dreams of those who perished in the World Trade Center, but could he be trusted not to plug his son's flagging gubernatorial campaign? Ronald Reagan would have been the lone political figure of the last generation who could be trusted (with Noonan) to find the right tone to revere the dead and to honor the living.

But then, Reagan, the master of the dramatic pause, was our last president whose speaking style was honed on the radio rather than in the chatty confines of television. Our attention-deficit culture has erased traditional eloquence, and the something-borrowed, everyone-blue quality of the September 11 ceremonies reflects this void.

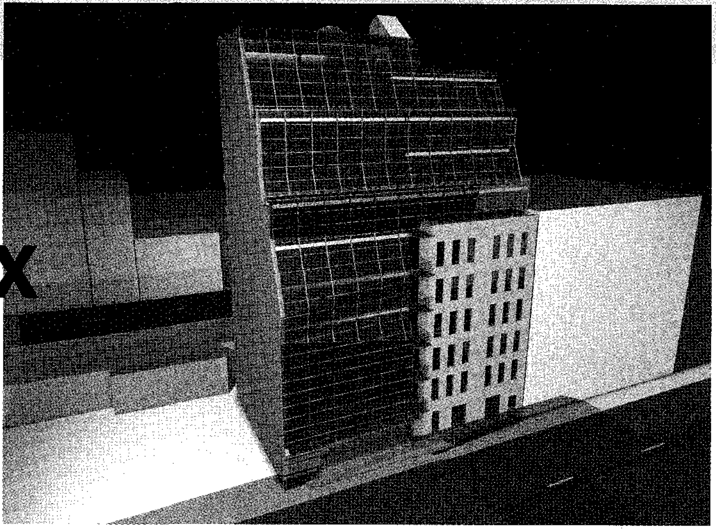
There is one overarching reason that might explain the timidity of the September 11 speakers. On the eve of the anniversary, we are still unable to fathom the larger meaning of the 2,800 deaths. Was this, as the president insists, the first onslaught of an unending war without borders that will define our existence? Or were the attacks a heartrending aberration akin in irrationality to the assassin's bullets that felled the two Kennedys and Martin Luther King? Either way, we remain woefully and tragically at a loss for words.

There might be one reason for the timidity of the September 11 speakers: We are **still unable to fathom the larger meaning** of the 2,800 deaths.

PHOTOGRAPHS: CLOCKWISE FROM LEFT, TODD GIPSTEIN/CORBIS; JOSEPH SOHM/CORBIS; RICHARD B. LEVINE (3).

Real Estate

Outside the Box



Developers try a novel sales pitch: top-notch architects *and* good buildings. By Aric Chen

Martha Stewart's biotech portfolio isn't paying off, but her eye for architecture still looks like a good thing. The unfinished penthouse she bought for $6 million in 2000 is back on the market—at about $15 million. And it doesn't take insider knowledge to see why it's been such a good investment: The duplex is in the striking new Richard Meier buildings at 173–176 Perry Street.

Have developers finally figured out what Stewart built her empire on—that design can sell? A new crop of signature buildings seems to say yes. "They're unique and special, so they can command a high price," explains developer Richard Born. Meier's glass-skinned towers have attracted not just Martha but fastidious types like Calvin Klein and Nicole Kidman, who've been willing to pay nearly $2,000 a square foot, easily twice the market rate.

New York, for all its design savvy and money, has for decades been a rotten place for architecture, thanks to developers who see beauty in terms of return-per-square-foot. Name architects often get the blahs here (witness Robert A. M. Stern's Chatham on East 65th Street, or Michael Graves's Impala on East 76th), and we won't discuss Philip "I am a whore" Johnson's gaudy extravaganzas. "You don't pass those buildings and say, 'Wow, look at that,' " says Born. (Except with a wince.)

This next wave of buildings seems to break the mold, and while developers are far from becoming tastemakers, they're making the city safe for better building. "If you've got a commodity everyone else has—a brick box—you can only compete by price," says first-time developer Jonathon Carroll, who, unshaken by market uncertainties, broke ground on an eleven-story condo at 497 Greenwich Street in January. "Ours will be so differentiated that I don't think we'll have to do that." The building, with an arresting façade of undulating glass (pictured), is by the local firm Archi-Tectonics, whose Dutch-born principal, Winka Dubbeldam, is a rising star. "We haven't even really begun to market it," says broker Richard Cantor of Cantor & Pecorella. As units go for $1.2 million to $7.1 million, "it's literally selling itself because of the quality of the design."

Others hope to follow. Developer Stephen Touhey's plan for a residential tower in the meatpacking district is controversial for its size and location, but its catchy design by renowned French architect Jean Nouvel has also earned it fans. And even the nonagenarian Johnson's plan for 328 Spring Street (killed off by community opposition) was surprisingly handsome. "There's so much garbage being built," says one entrepreneur who's itching to buy into the Greenwich Street building. "But this is great architecture. Very little would tempt me to move right now. Except maybe the Richard Meier buildings."

Lizzie's Biz in Forward Gear?

BRIGHTER NIGHTS: Grubman with Peggy Siegal, left, and Liz Cohen.

Even as Lizzie Grubman prepares to do soft time, Lizzie Grubman Public Relations (or, as the voice mail at the Los Angeles office discreetly puts it, LGPR) remains defiantly open for business.

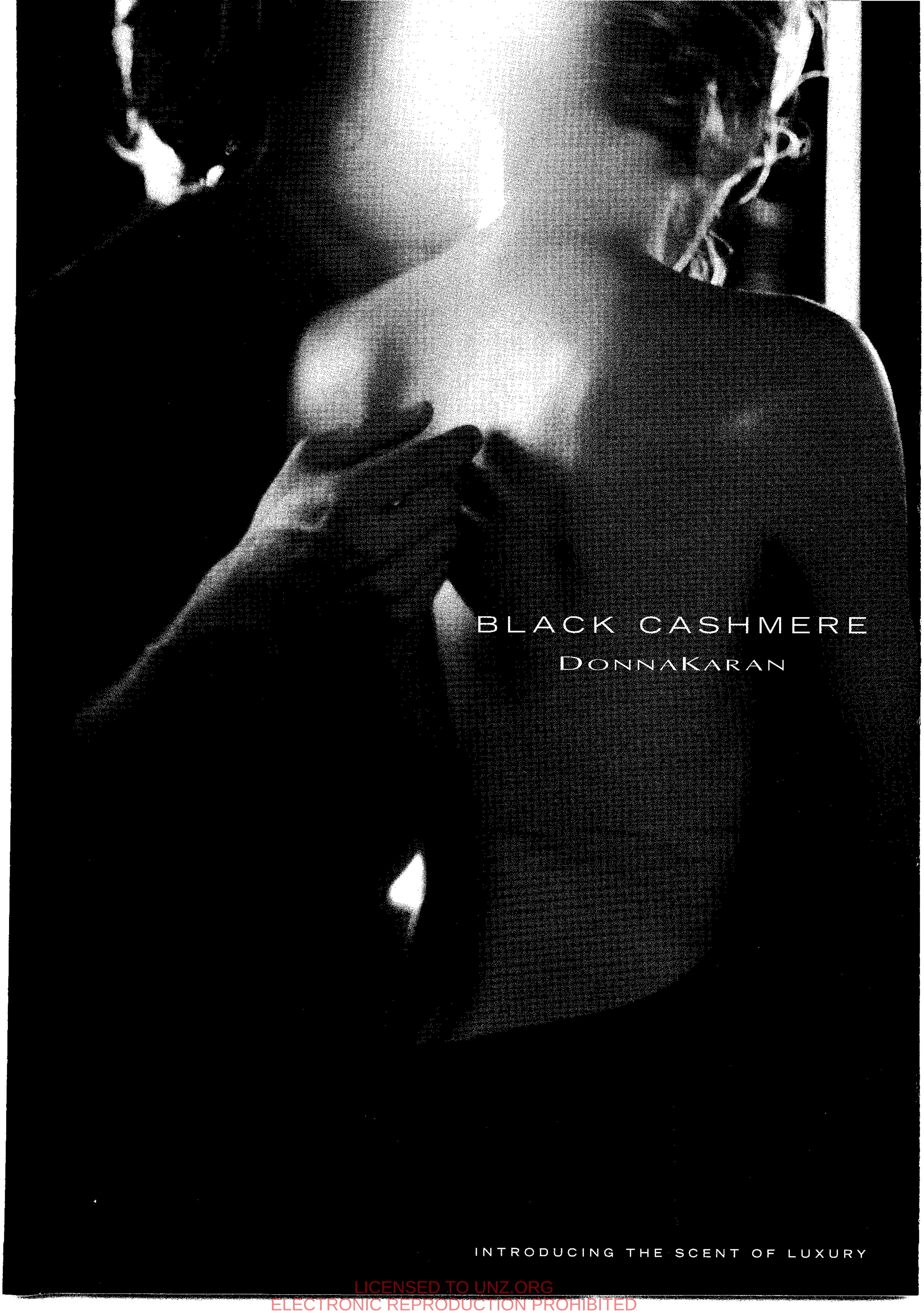
The firm is advertising for clipboard-savvy fall interns who can work nights, and Lizzie-sponsored events are drizzled throughout "Page Six." Its fall docket includes the opening of a clubby restaurant called Den and lots of promoting of Pony sneakers, a very loyal client. "She has a staff of eighteen in New York and five in L.A.," says a spokeswoman from Dan Klores Communications, which represents Grubman. "It was her livelihood before, and it's her livelihood today. She's really thrown herself into the business through this whole thing."

Not everyone at LGPR has evinced quite the same degree of enthusiasm. In fact, two high-profile Grubman departures have been key in the creation of a new P.R. god squad called WSCC Group, whose clients include Bill Blass, Burberry, and enough ball-gown benefits to ensure stationer Mrs. John L. Strong a banner year.

The initials stand for fashion and retail veteran Harriet Weintraub, movie shark Peggy Siegal, Virginia Coleman of the charity circuit, and Liz Cohen, representing the St. Barts set. Siegal left Grubman in January; Cohen followed in June. "We didn't take her clients," says Weintraub. "We took her principals."

Some clients, especially in the mercurial fashion industry, have continued to work with Grubman but have been skittish about using her name or number on invites. Others, though, like Roc-A-Fella and Def Jam records, haven't missed a beat. (Lizzie, after all, is rock royalty.) "Lizzie's always been so great with the music people," says Cohen, who, for the record, still counts Grubman as a best friend, "and they're, like, always having troubles. Maybe they can relate to her even more now." AMY LAROCCA

PHOTOGRAPHS: PATRICK MCMULLAN (2).



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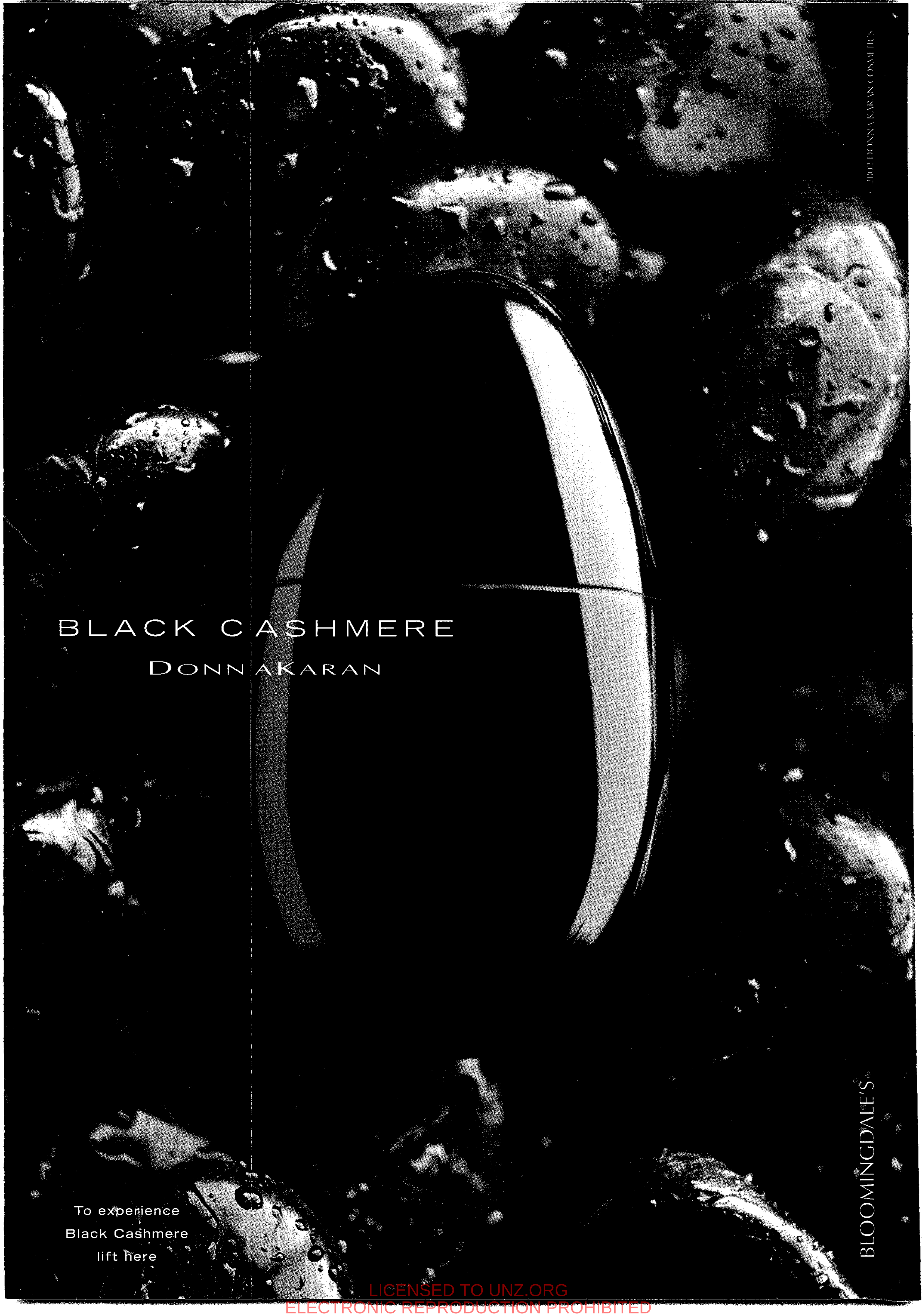
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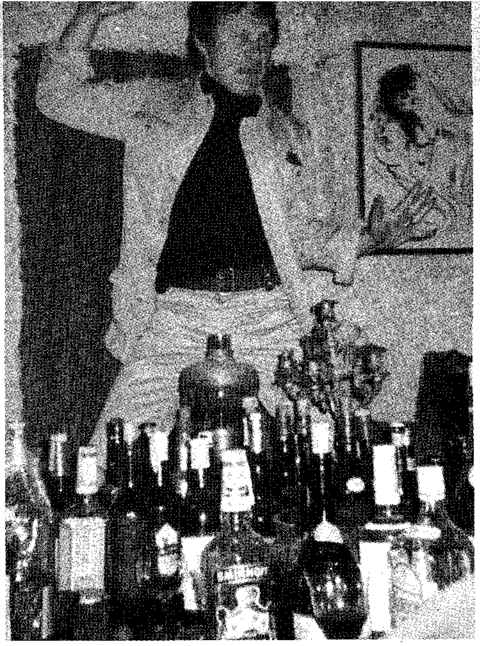
Good-bye to All That

Notorious tippler-about-town **Anthony Haden-Guest** is finally sobering up—if his friends will let him.



We had arrived in upstate New York for the weekend. "What do you want to drink?" our host demanded. He eyed me warily. He knew I had chucked alcohol 23 days before.

"Soda," I said. "Or juice."

"You don't drink a drop? Supposedly?"

He wasn't the first to hint I was a secret sipper.

"Dry as a bone!" I said. "I'm high on life!" A joke.

Before dinner, he ostentatiously sniffed my glass. "Baudelaire wrote about the braggarts who vaunt their sobriety," he said.

Later, at the table, I grew argumentative on some point. "You're no fun," a woman snapped. "Have a drink and relax!"

"Nobody," warned a novelist friend who's been off the sauce since January, "likes a quitter." It's an AA precept that new abstainers should eliminate dissipated cronies, but none of my friends are friends just because they are dissipated, so I do not plan to give them up. Whether they'll be giving *me* up is something else.

I have been told I first became tiddly at 7—putting away cider as a kilted pageboy at a wedding. I began drinking for real in my late teens. Yes, it was a way of dealing with the awkwardness of early manhood. And—this may sound fatuous—I was attracted to the bohemian myth, in which drinking was part of the dues. But also (and here drinking resembles sex) there were early experiences I can only describe as transfiguring. Golden times. Think of the light in what photographers call "the magic hour."

Habit and ego set me chasing that glow ever after, despite dimming results. Intimate friends died, but by some dumb luck, drinking left me physically unscathed.

Well, more or less. I passed swiftly from bonhomie to incoherence to sleep—the pictorial record is plain—sometimes under self-destructive circumstances. I woke up, bloody, in West Beirut, mid–Civil War, and learned I had tumbled down a flight of stairs in the Cavalier Hotel. A girlfriend and I were stabbed fourteen times each in my apartment by somebody I wouldn't have admitted sober. The magic hour was long gone.

A girlfriend and I were stabbed fourteen times each in my apartment by somebody I wouldn't have admitted sober. **The magic hour was long gone.**

Some weeks ago, I needed minor surgery—antibiotics, no booze—and took the opportunity to shut that door for good. At first, I was watchful. I was at a party for the photographer Mick Rock at the National Arts Club talking to John Perry Barlow, a songwriter for the Grateful Dead. The Dead! But he was abstaining, too. We left for Serena's. Diet soda tasted like chemical effluent, so I switched to juice. Juices quickly cloyed. Serena Bass offered me a drink: Perrier.

It tasted . . . *great.*

A few days later, I realized I had slept over nine hours three nights running. It was like drifting backward in time—to Before Drinking (okay, childhood). I consulted with Robert Millman, a psychiatrist specializing in addiction. I had once interviewed him about heroin and cocaine. This was closer to home. What should I be prepared for? The shakes?

Millman asked when I had stopped.

Ten days before, I said.

"You're fine," he said. "Just don't drink."

Some days after that, a friend took me to an AA meeting. Many close to me owe their well-being to AA—three made me the subject of an "intervention" in Los Angeles—but the absolutism of AA bothered me.

"Just hold up your hand," my friend urged. "Say you're an alcoholic. And that you haven't had a drink for 21 days."

I said fretfully that I was not ready for this.

"I have been a very heavy drinker," I told her after. "But I hate the word *alcoholic.*"

She looked at me—first amazed. Then amused.

"Anthony," she said, "you're the worst alcoholic I have known in my entire life. Including my grandfather. And he drank himself to death."

I tried to think up a reasoned response to this.

"Oh," I said.

A couple of days later, I ran into another old AA hand. He was disconcerted to learn I was planning to write something (this). "It's premature. It's presumptuous," he said. "I wouldn't feel comfortable talking to you. I *don't* feel comfortable talking to you. You'll be cutting off a lifeline. You won't feel welcome at meetings."

I indicated I wasn't planning to go to meetings. "I've watched you drink for years. Open-and-shut case!" he said. "I've known five people who did it by themselves." He paused. "Not five. *Three!*"

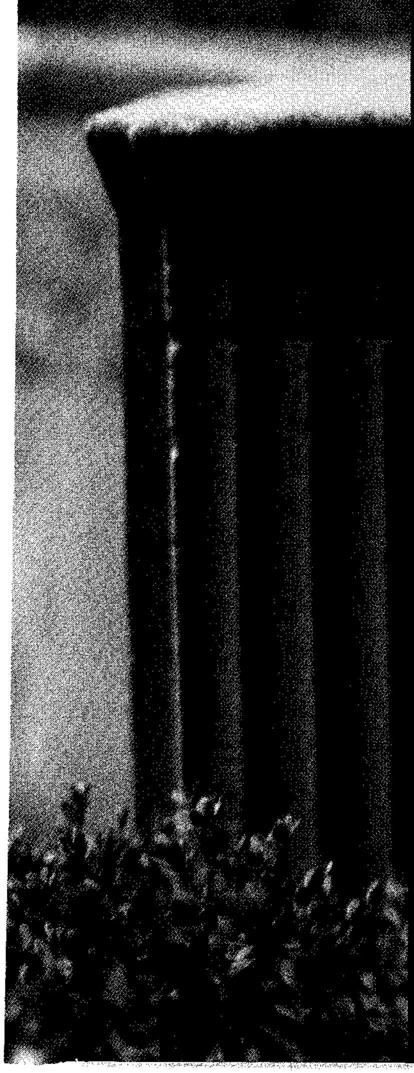
What I didn't say is that I had stopped drinking because, finally, it bored me. So why would I want to talk about it?

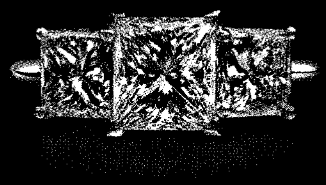
smuggled wine into the movie theater
asked me to dance in the pouring rain
sent the kids to the in-laws

said we were going to dinner and took me to Paris

serenaded me in his tuxedo jacket and nothing else

never ceases to surprise me





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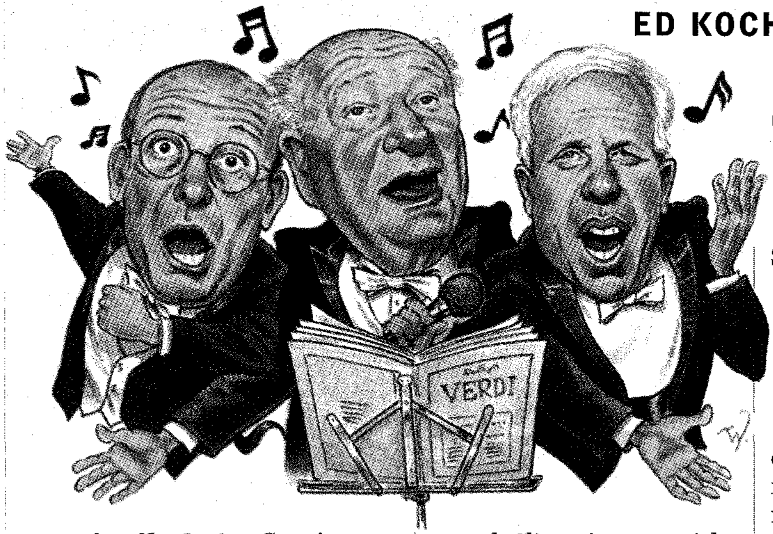
ED KOCH VS. AL D'AMATO VS. MARK GREEN



On speed bumps, lost dinner bets, and that time when Mark brought Al up on ethics charges.

Jennifer Senior: Greetings, gentlemen. Mr. Mayor, nice tie. Let's start with today's headlines: Dennis Mehiel, Carl McCall's choice for lieutenant governor, fathered two children out of wedlock . . .

Mark Green: It's a speed bump, not a car crash. But it was somewhat distasteful to implausibly and unpersuasively blame Andrew Cuomo's campaign for leaking it, and without any evidence.

J.S.: Mr. Mayor? You look skeptical.

Ed Koch: [*Shrugging*] Somebody leaked it.

Mark: Ed, it's crazy to think it was the Cuomo camp. Andrew could end up on a ticket with Dennis Mehiel this fall!

Al D'Amato: It doesn't help either Democrat, to be honest. But—without naming names—we have seen other men in office in similar situations, and guess what? They've gone on to be reelected every time. The real concern is, have they taken care of that child? And Mehiel has.

J.S.: What happened to the candidacy of Andrew Cuomo? He seemed to have so much Clintonian potential: big ideas, sex appeal.

Al: It all goes back to the comment he made about Pataki holding Giuliani's coat.

Ed: He now says this was taken out of context. That's what people say when they don't have the courage to admit error. He could have used La Guardia's old line: "When I make a mistake, it's a beaut."

Mark: I love how conventional wisdom shifts with the polls. Until the latest from Quinnipiac, most unbiased commentators would have said that Cuomo was energetic, had a large inventory of ideas, and had made only a few mistakes out of the hundreds of thousands of words he's uttered. McCall is ahead because he's like a Democratic Pataki after 9/11. He's reassuring, he's comforting, and he has a real base among prime Democrats.

Al: I told Mario the other day, "Your son cost me a dinner." Because I bet Ed that Andrew would win. You know what he said? "Well, it's his first race . . . " Can you believe?

Mark: I'd like to make another point. Allow me to attack the press, like my mentor Spiro Agnew: Why isn't the media comparing the records and visions of these two? As usual, horse-race journalism has preempted analysis.

Al: Isn't that the job of the candidates? Why hasn't Cuomo been saying, "You know, my opponent talks about education. He was president of the Board of Education. Show me the scores—"

Mark: He has.

Al: And on the other side, why hasn't McCall been saying, "Listen, you've been touting what you've done as Housing secretary—"

Ed: "Show me the housing!"

Mark: Notice how Al has brilliantly squeezed in attacks on both candidates.

Al: [*Beaming*] I thought that was pretty good.

Mark: It was. But hey, if each trashed the other, the press would say, "Aha! A negative, in-the-gutter campaign."

Ed: That's not in-the-gutter; that's substantive.

J.S.: Speaking of dirty campaigns . . . Bob Torricelli is running for his life in New Jersey. Senator, you've had ethics charges filed against you before. By a person sitting at this very table, in fact . . .

Mark: Ed! You shouldn't have!

Al: Aw [*nodding at Green*], he's repented. Anyway. It's a tough thing. But I want to tell you something. Don't write him off. Torricelli is a fierce campaigner, and he delivers for his state.

J.S.: And now a question Mr. Green can personally address: Why does Mike Bloomberg want to revise the City Charter so that the public advocate—once your job—no longer succeeds the mayor?

Mark: I have no idea. But when he tries, without any public or legal demand, to change a 170-year precedent, it's a fight that does neither him nor the city any service. If it ain't broke, don't fix it.

Ed: *Exactly*. He's getting bad political advice.

J.S.: And his proposal to make city elections nonpartisan?

Ed: I'll tell you what Virginia Fields said in her testimony, and it makes sense: If you don't have party affiliation, the party doesn't support you with its funding—and that harms minorities.

Al: Ugh. No, no, *no*. When we get into the business of who will be more empowered, whether it be minorities or nonminorities, that is deplorable. That is alien to me.

Mark: Al, it's the basis of the Voting Rights Act!

Al: Listen, in local elections, we should be running nonpartisan. There's no Republican or Democratic way.

Ed: Al, I love you like a brother, but you're all wet. ■

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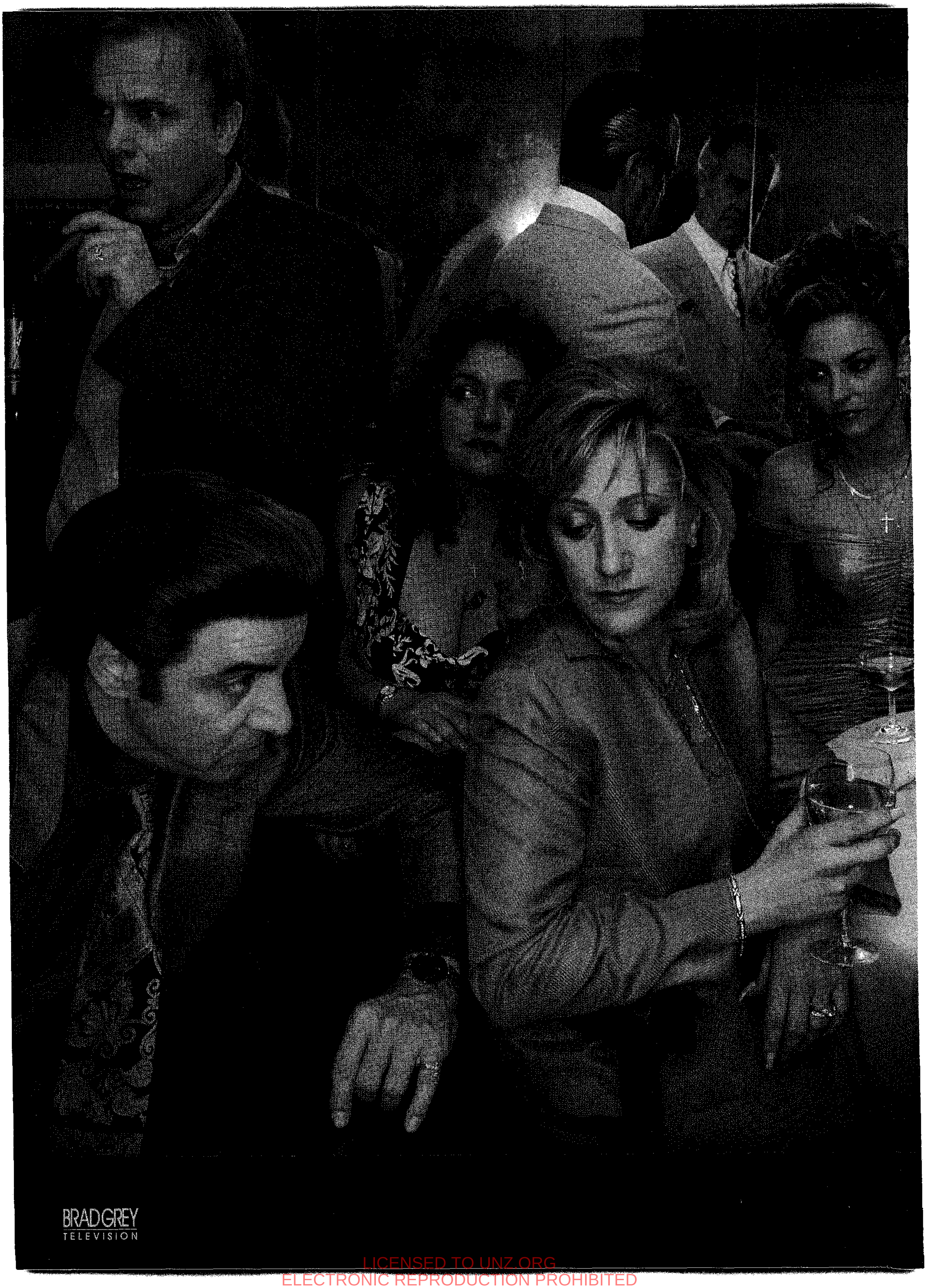
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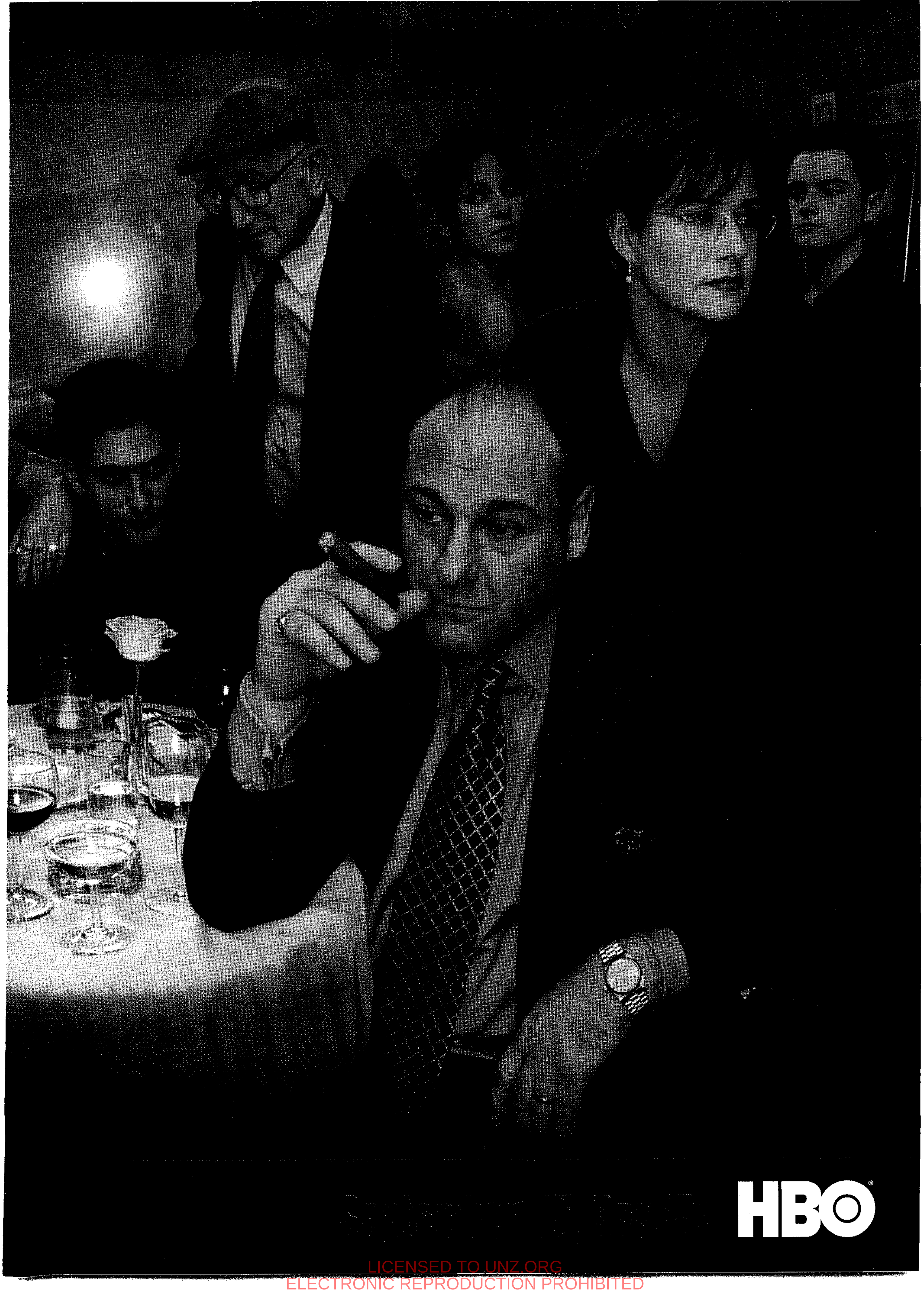
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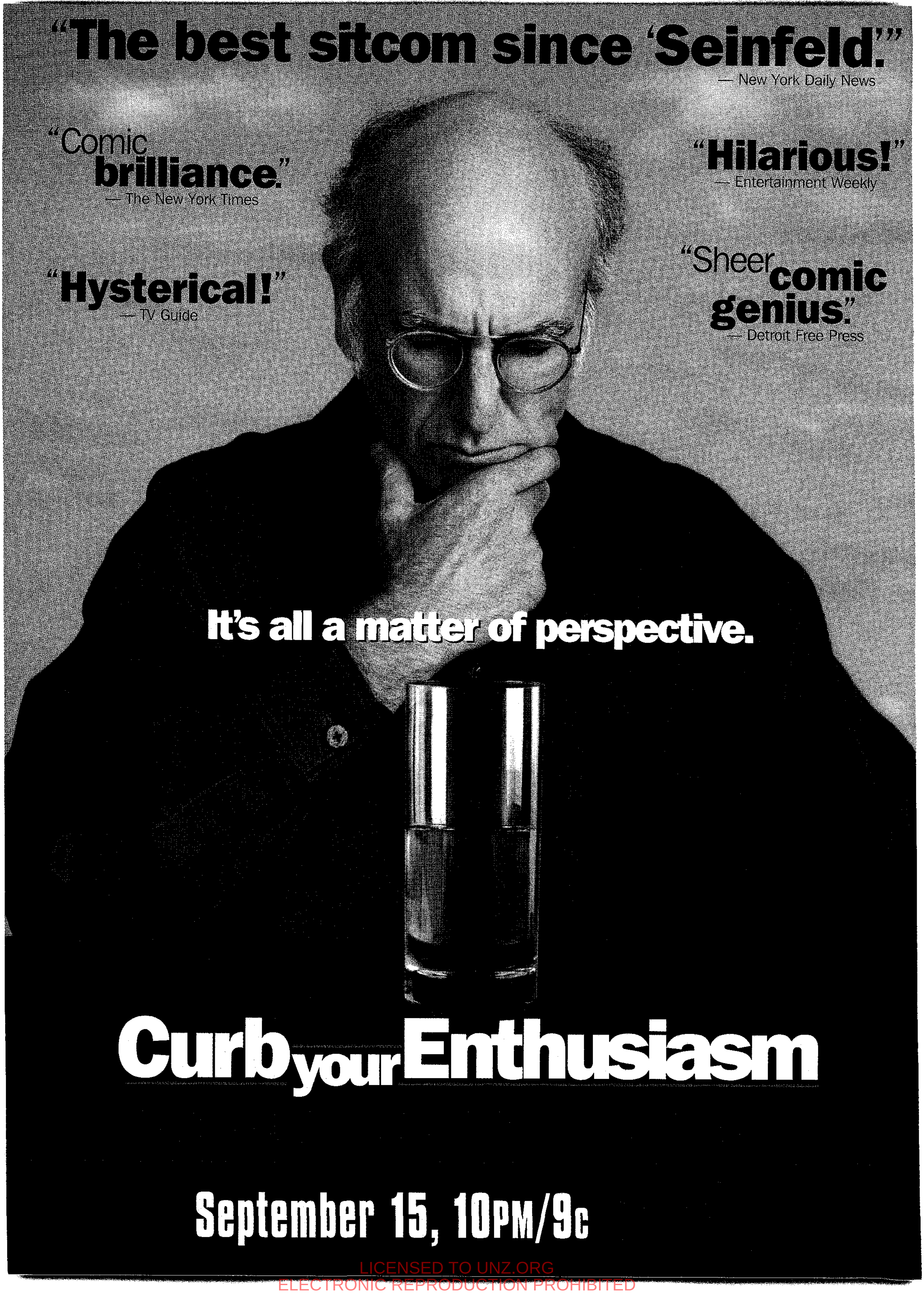

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Michael Wolff THIS MEDIA LIFE

War Games

It's a brilliant piece of media manipulation that our ever-pending war on Iraq has made Bush look not indecisive but tempered. If the saber rattling is the drama, is war an afterthought?

WAR, OR NOT?

Will we or won't we? Yes? No?

We're just waiting for GWB (or proxy) to make up his mind. Choice supersedes events. Or choice is the event. It's like standing by for the judgment of the court. Or for an interest-rate move by the Fed. Go? No go?

This very on-tenterhooks quality and sudden-death aspect, not to mention the managed framework (it's not going to happen without plenty of lead time), make it an ideal media event. We will be able to see it in real time, the demarcation between no action and action. The real drama is in the decision (the war itself is just the mopping-up). Hence there is, as the president observed, a media "churning," or, as Secretary Rumsfeld corrected him, "a frenzy." A surging-forward to catch the exact moment when something happens—when he *decides*.

Will he, on the basis of a sleepless night or an argument with his wife (they must argue) or, more likely, with Secretary Powell, say, "Damn it, I'm fit to be tied; let's regime-change [*growl*]"? Or will he have a good night's sleep (what is the air-conditioning like on the ranch? Central? Bedroom unit?) and, rested, suddenly be certain about the merits of option 1 (intense infrastructure bombardment and limited forces) or option 2 (massive buildup and overwhelming strike) or option 3 (proxy forces)? It's George Bush we're focused on here—his mood, his level of annoyance, his pent-upness quotient. Will he blow or keep cool?

If he blows, how will the moment be expressed? How will the flipping of the switch or the pushing of the button be rendered? What's the staging?

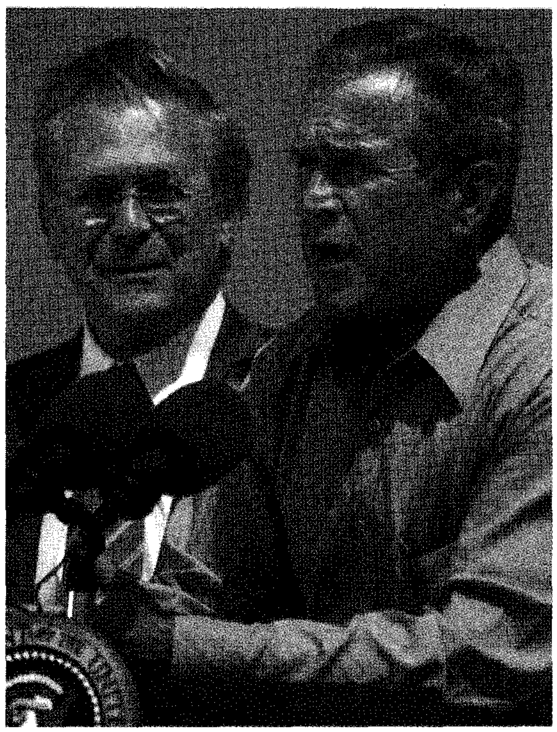
Or will the pressures mount from other quarters, slowly but inexorably diverting him from his aggressive inclination? That would be an interesting development, too—a television-movie outcome. Working up to a pitch of hysteria, then backing down. Reversal. Relief. (How many opinion pieces does it take to prevent a war? What if they gave a war and only op-ed columnists came?)

Along with the question of what will happen, there is, too, the other motor of suspense: When? The wait is a key plot element.

Clearly, the suspense here is being handled in a pretty masterly fashion. The payoff (even though, in fact, we assume we know what's coming) will be a surprising and satisfying one. One day, any day, a friend will call you and say: "We're attacking Iraq. Turn on CNN." Ending the tension means we'll begin the war with a good feeling—the attack as a release.

And then there's the countdown to the November election—when the fate of the House and Senate will be decided. If there is no attack before a shift of power in Congress, there may not be the wherewithal afterward to mount an attack. That obviously increases the probability that there will be an attack before Election Day, which, of course, would in turn increase the probability that in the first heady flush of war, power in the Congress will stay with (and in the Senate even shift back to) the party making war. Very edge-of-the-seat.

It is possible, although doubtful, that we will never have the war—just the war story. All this could just be a time-honored tale of saber rattling. It might even be—though we don't often credit the administration with this kind of subtlety—that the president through the media can induce many of the effects of war without anyone's having to wage a war. GWB could be a very cunning cat.



WARLORDS: Rummy and GWB standing tall at the ranch.

STILL, ALL THIS BELABORING—ONE MIGHT even say procrastinating (the possibility of war with Iraq has been in play for the better part of a year now)—would seem to be counterintuitive. The president is bound to look indecisive (imagine what would have been said about Bill Clinton if he had weighed a decision for a year). What's more, it provides an opportunity for everybody else to vent. The Democrats, after all, will do anything to avoid an October surprise—they are panicky and plaintive. The generals will do almost anything to avoid getting blamed for war, including leaking anything that is not nailed down. And the rest of the world, as Cheney or Rummy has

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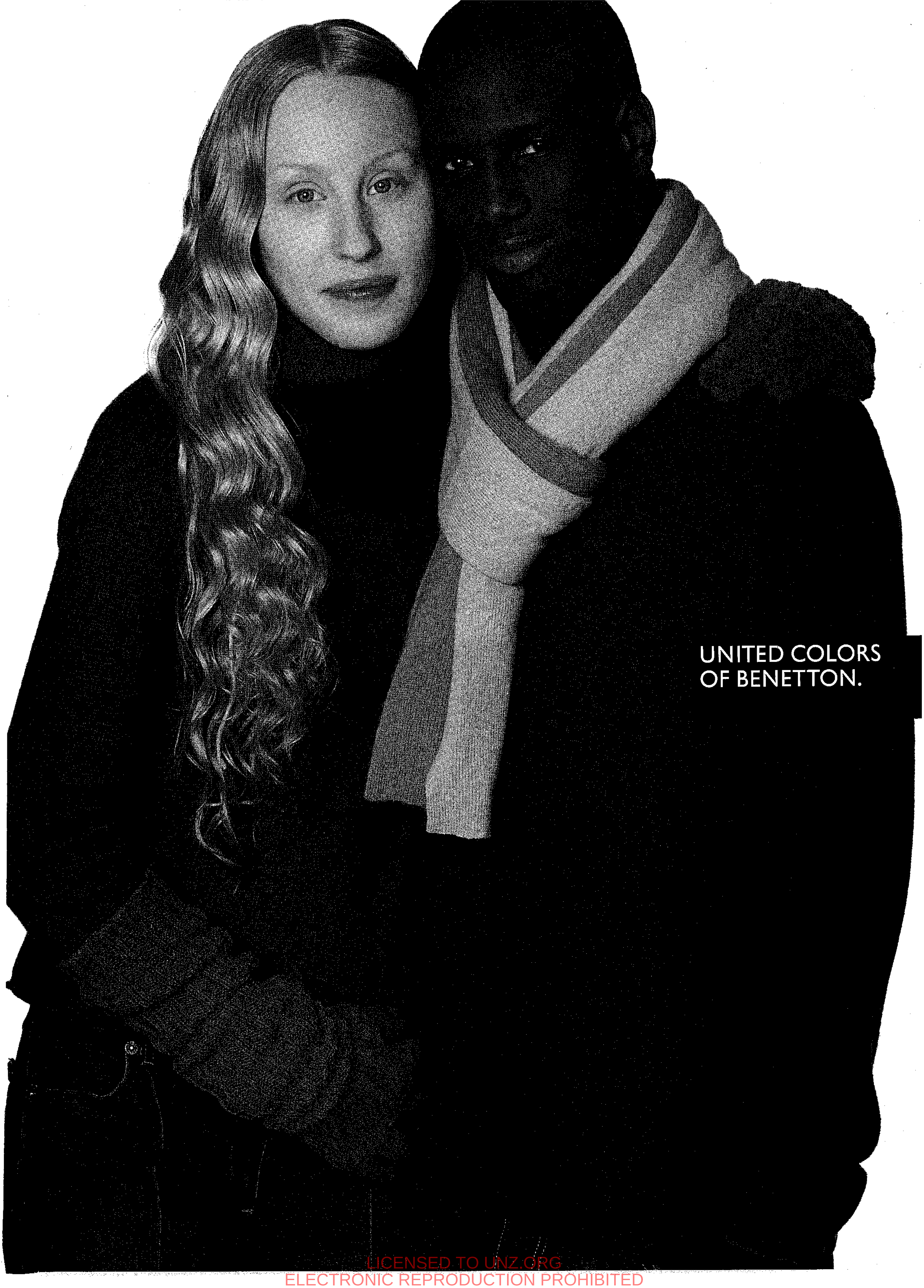
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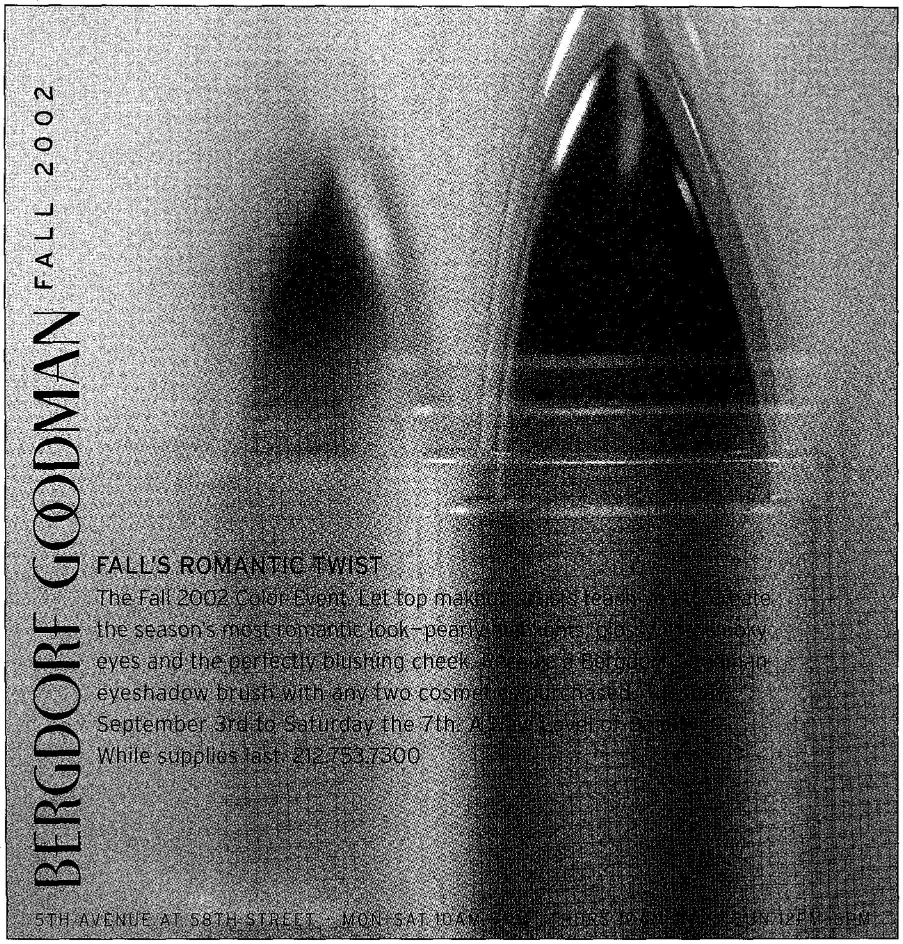

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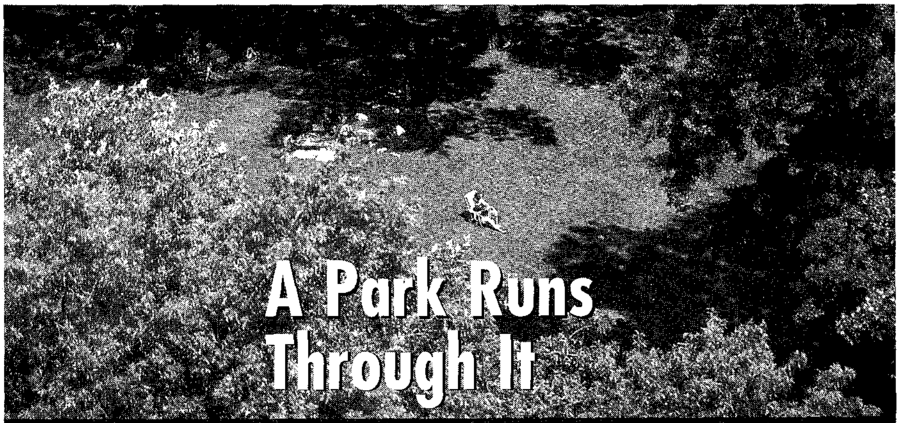

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likely said, can be counted on to get its panties in a twist.

But if you do not believe that George Bush is by nature deeply divided, crushed by ambivalence, genuinely trying to reconcile opposing factions and contrary realities (his reputed lack of introspection and lack of interest in the details suit him well, making him seem somehow unbiased, a purer vessel than a thinking man would be), then you have to conclude that something else is going on here.

Each successive presidency—save for the first Bush presidency—is said to be the most media-savvy operation ever. And the second Bush reign is the savviest. The Bush people, you have to fairly assume, know what they are doing—at least when it comes to media.

Bush, Rummy, and Cheney don't seem very concerned about the allies thing, about coalition building, because **they don't want to share this threat.** Rather, they want to create the sense of nothing standing between the will and the act.

This thing is being played out so lovingly for a reason. It's a tease. GWB is a flirt. It's a jockish style of flirting. Holding you down for a second.

The recent, rather weird confab at the ranch was a great example of this style of flirtation. Let it be known that all the war-planning principals are on their way to Crawford for a meeting. Whip up press interest. And then say, "No, not at all, no discussion of war. Why would you think that?"

Oh, what a slap on the back.

Someone has likely deduced that the prospect of war—whether or not we actually end up going to war—is a beautiful backdrop for this president. It definitely helps make him out to be a powerful and hugely formidable guy. And it lends him what he does not otherwise naturally possess, which is gravitas.

What's more, it's all about him. He's the center of the drama. He's the man. And the

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suspense only increases that focus on him.

He has the ability and, we have been led to believe, the will to exercise the power (with Clinton, we would have doubted his will). Therefore, he *becomes* the power. The greatest power, arguably, that history has ever known resides in him.

Debate is fine, but in the end, as the White House keeps saying with quite a leap of logic, it's his decision.

This isn't process. It ain't group-think.

It's a father's decision (GWB isn't the son any longer—which is no small accomplishment).

Interestingly, as this thing is prolonged, it doesn't so much increase the stridency of the disputatious voices as increase the number of disputatious voices—leaving GWB as arbiter, and as true beacon.

And craftily, to the extent that he does not unleash the power, does not decide to do what we understand he is able and willing to do at any minute, or delays doing what we know he wants ever so much to do, he appears tempered rather than indecisive. This is no little feat, either—it's a very subtle piece of manipulation to be able to pump everybody up and then still be able to back off. With such subtlety, we might have avoided Vietnam.

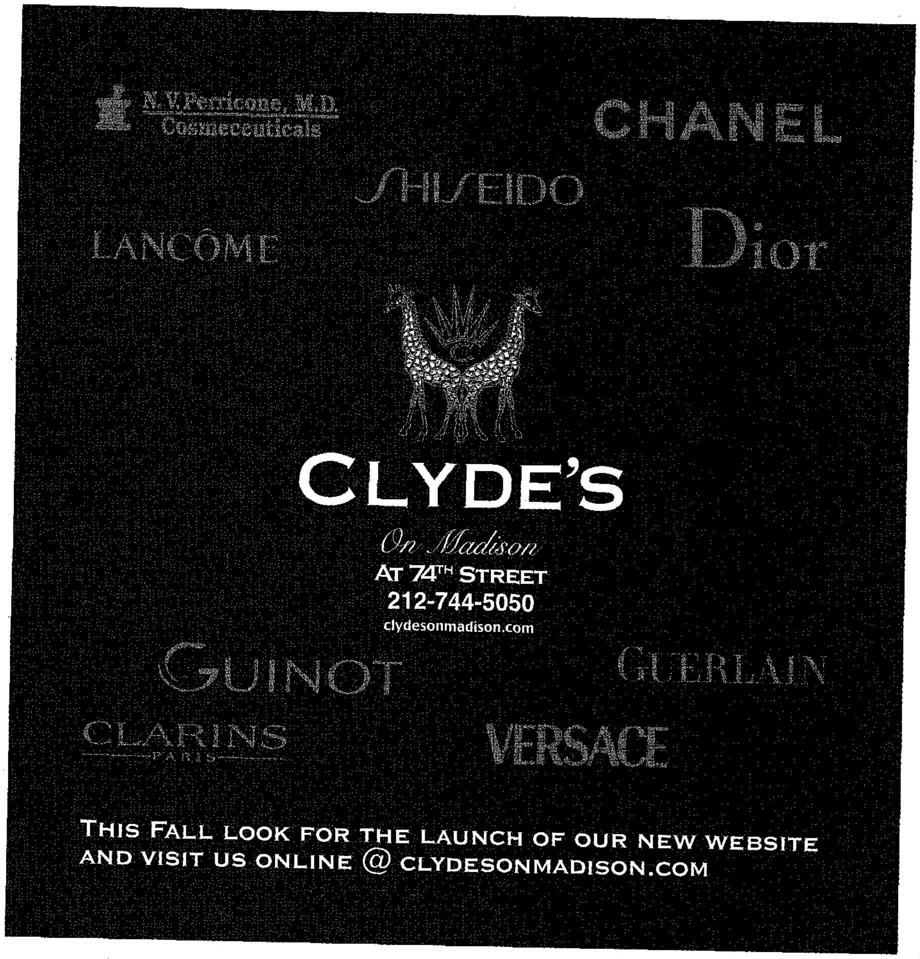
> Bush's reputed **lack of introspection** and lack of interest in the details suit him well, making him seem somehow unbiased, **a purer vessel than a thinking man would be.**

AT THE HEART OF THIS DRAMA, THIS PANtomime of decision-making, there is GWB's strange confidence—or doubtlessness. There is no angst here, or ambivalence. Everybody else is off balance; GWB is centered.

This is, I suspect, what worries the rest of the world most. This preternatural confidence. Rummy and Cheney have it, too.

It comes, it seems fair to assume, from an absolute belief in modern war-making skills (that is, after all, what Rummy and Cheney do—making modern war is their professional reason for being).

They believe we can't lose. They believe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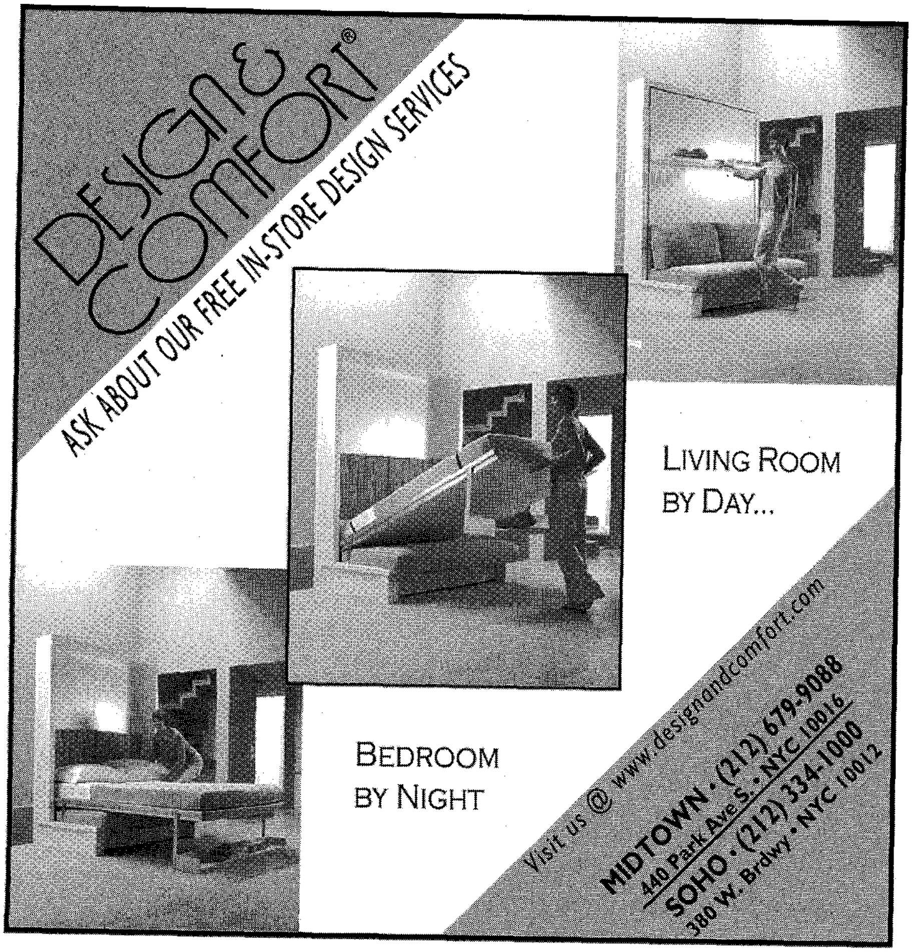
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we can't *not* win easily and efficiently, and with quite a bit of style. They believe we are, to an extent never before imagined—at least never before so credibly imagined—all-powerful. (Of course, we may not be, but that is a different issue than believing we are.)

Afghanistan, Kosovo, the Gulf.

The nature of war may have actually been altered—decisively and profoundly.

We really might be able—certainly we have the theoretical wherewithal—to quickly destroy anybody's basis for holding power. And to do this with (for us) only the most minimal losses. Voilà.

What's more, Bush, Rummy, and Cheney know—or believe—that our power to win and win quickly is so absolute that what opposition there is will invariably melt, as it always does, in the face of inevitable victory.

This is as reasonable an explanation as any for the cat-swallowed-the-canary countenance of the three men and for their remarkable, even blasé, confidence.

What must be most frightening to a good deal of the rest of the world is that all this may be true. We may really have perfected war. Or at least covered the downside of war—leaving only upside.

It could even be that causing regime change in Iraq, or talking so matter-of-factly about it, is not principally about getting rid of Saddam at all but about making everybody understand that we *can* do it—in short order, and with minimal casualties and little political cost, overthrow an entrenched regime. This is quite a rep to have—and quite a threat to wield.

Needing only theoretical provocation, we can create regime change anywhere at will.

This can be as profound and as symbolic a threat as Hiroshima.

This helps explain why Bush, Rummy, and Cheney don't seem very concerned about the allies thing, about coalition building. They don't want to share this threat. Rather, they want to create this sense of nothing standing between the will and the act. That it *is* like flipping the switch.

It's wild what we'll be able to make people do. Women could be driving in Riyadh by spring.

It really is a perfectly executed construct: fatherly omnipotence, flinty countenance, even Solomon-like authority, together with absolute power. It's the ultimate political illusion, which can be compromised only by GWB's saying the words you just know he can't help himself from saying: *Let's roll.* ■

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Michael Tomasky THE CITY POLITIC

Circus Patakimus

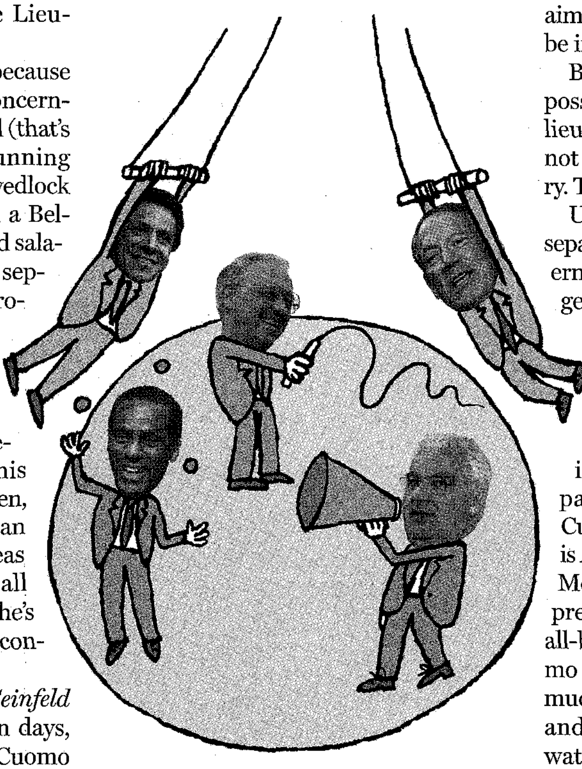
Could the governor lose? Actually, yes. For one thing, owing to New York's arcane election laws, he could lose *to himself.* And that's only the silliest possibility in this silly political season.

LAST TIME OUT, I CALLED THIS GUBERNATORIAL primary "The *Seinfeld* Race," meaning that since neither Democrat had exactly ignited the pilot light of the civic soul, it was a race about nothing. But I spoke too soon. Finally, the contest made the front page of one of the tabloids, commencing a new political game show, albeit one whose ratings might, on a good night, come close to *Donahue*'s: "Love Lives of the Lieutenant Governor Candidates."

But maybe I was right after all, because even this potentially lively tale, concerning the admission by Dennis Mehiel (that's "meal" to you), Carl McCall's running mate, that he fathered two out-of-wedlock children, lost its steam faster than a Belmont long shot. It lacked the needed salaciousness, since the candidate was separated when the offspring were produced. It took the fast-thinking Stanley Aronowitz, the Green Party's candidate for governor, to keep the story alive an extra day by proclaiming proudly that he had deposited *three* such children on this earth, and apparently by three women, no less. Stanley is a brilliant fellow, an accomplished author with some ideas about housing and help for small farmers that deserve a hearing, but he's not exactly Justin Timberlake, so I consider this fairly impressive.

In short order, we were back to *Seinfeld* time. As I write, there are thirteen days, and two debates, left. But Andrew Cuomo finds himself facing an unenviable Catch-22: To make up ground and have a prayer of winning, he needs to go on the offensive against McCall; but if he really wants to exit this campaign gracefully and preserve his slim chances of running again, that is exactly the strategy he cannot pursue.

If there *is* a story line to this primary season, it's provided by the state's antique election law, which may have a dramatic impact on things before it's all over. Take, for example, Cuomo and the Liberal Party. Cuomo has the Liberal Party line, so even if he loses to McCall, he'll be on the November ballot. He'll face intense pressure from Lib boss Ray Harding to campaign hard enough to get 50,000 votes, which the Libs need to keep their status as an official party. But he'll be under more intense pressure from Democrats to give it up and back McCall. There's still time for Harding, labels aside, to throw his support to George Pataki, or even Tom Golisano.



And speaking of those two, their primary fight, for the right to be the nominee of the Independence Party, is shaping up as the one worth watching. It seems likely that Pataki will win, but it isn't a sure thing, since primaries in minor parties are so rare and no one really has any idea who will vote. The real-world ramification of this primary is that if Golisano should somehow win, it would arrive as a thunderbolt on the political landscape. First, you'd have the fact of a sitting governor with a powerful political machine at his disposal having been sloppy enough not to cover all his bases. Second, Golisano and all his millions and all his attack ads—aimed at Pataki, not the Democrat—would be in play through November.

But this primary presents more rococo possibilities as well. And here, again, the lieutenant-governor candidates (though not their sex lives) are a big part of the story. This gets complicated, so pay attention.

Under state law, voters in primaries vote separately for governor and lieutenant governor, pulling two different levers. But in general elections, you vote for them as a ticket, pulling one lever only, on the theory that the two winners of the primary election constitute a single slate that voters have selected to represent their party. This legal wrinkle, in fact, is the reason McCall has campaigned so aggressively with Mehiel. Cuomo's LG running mate, Charlie King, is African-American, like McCall, and the McCall camp isn't wild about the idea of presenting to general-election voters an all-black ticket. Should McCall beat Cuomo and King defeat Mehiel, you'll see so much space between the top of the ticket and his second that you'll think you're watching McGovern and Eagleton. This potential quandary for McCall also probably explains, incidentally, someone's motivation to leak that Mehiel-love-child story.

Now back to Pataki-Golisano. Suppose Pataki beats Golisano. But suppose also that Bill Neild, a Rochester attorney who is Golisano's Independence Party running mate, gets more votes than Mary Donohue, Pataki's running mate and the incumbent lieutenant governor. I should note that while this would be an unusual

ILLUSTRATION BY SCOTT MENCHIN. PHOTOGRAPHS: CLOCKWISE FROM TOP RIGHT, SPENCER PLATT/GETTY IMAGES; RICHARD B. LEVINE; MARIO TAMA/GETTY IMAGES; CHRIS HONDROS/NEWSMAKERS; MARIO TAMA/GETTY IMAGES.

outcome, it is not impossible. Neild has been involved with the party since its founding in 1994 and is based in a city with a large number of Independence Party voters. And who, after all, really knows who Mary Donohue is?

If this were to happen, then the Independence Party ticket would be Pataki-Neild. The Republican ticket in November will be, naturally, the incumbents—Pataki-Donohue. Here's the rub: Any votes for Pataki-Neild will not be counted toward the Pataki-Donohue vote total, because it's a different ticket—under the logic of state election law, an entirely different entity, irrespective of the fact that the same person heads it! So George Pataki, when paired with a running mate not of his choosing, is no longer the same George Pataki. He would have to spend gobs of money to persuade voters *not* to vote for him on the Independence line in November. No wonder the Republicans went to such efforts to try to get poor Neild tossed off the ballot, eh? (They failed.) And who knew that something as pedestrian as the election law could contain such metaphysical puzzles?

Finally, there's one more primary I'm fond of, for the laudable if quaint circumstances that led to it.

There is a Democratic primary to fill the state-comptroller slot McCall is vacating, between Bill Mulrow, a Westchester-based fund manager who's been running for this office for the better part of two years, and our old friend Alan Hevesi, last seen stumping gamely for Mark Green after he himself got knocked out of mayoral contention last year. Of course, you'd barely know from the papers that it was even happening—if the column inches this race has generated could be converted to snowfall on a La Guardia runway, it wouldn't amount to enough to shut down the airport for ten minutes.

George Pataki, when paired with a running mate not of his choosing, **is no longer the same person.** In fact, he would have to spend gobs of money to persuade voters *not* to vote for him on the Independence line in November.

Insiders assume that Hevesi will win this primary, because (a) he is much better known, especially downstate, and (b) most of the vote in a primary comes from downstate. This is certainly the Hevesi plan, at least. But Mulrow was due to get a push from a series of ads attacking Hevesi that are being paid for by the carpenters' union, an independent expenditure that is legal but is the sort of thing that goo-goos, and certain broadsheet newspapers' editorial boards, tend to frown upon.

But wait! Mulrow and Hevesi are also facing off in a Working Families Party primary. I love this story, too. To be the designee of the WFP, a candidate has to win 75 percent of the vote of the state committee. Mulrow got 74.1 percent. No endorsement. God love reformers.

It's all enough to make one want to bring back the days of handpicked candidates and the smoke-filled room. Except now there'd be no smoking. ■

E-mail:tomasky@aol.com. **Michael Tomasky**'s columns can be read online at nymetro.com/archive/tomasky.

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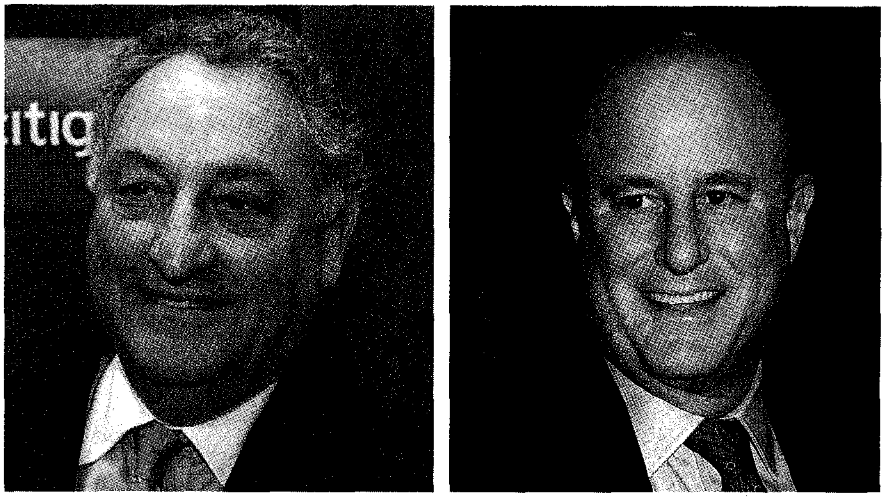
Landon Thomas Jr. THE BUSINESS CLASS

The Return of Ron

With Ron Perelman, the archetypal corporate raider, now one of Citigroup's largest shareholders, the wolf is finally on the inside.

RON PERELMAN, TANNED, BUFF, AND SPORTING a Bruce Willis–like buzz cut, is lounging in one of the plush armchairs—feet thrust over one side—in his living room–cum–office at his townhouse on East 62nd Street. He is tieless, with his rolled-up sleeves revealing his surprisingly ripped forearms. There is no cigar. He is chugging mineral water by the bottle and talking about Citigroup and the 40 million shares that he now owns. "Citigroup is one of the great financial-services companies in the world. Unbelievable earnings power," he exudes. "And I think it is a grossly undervalued company."

There was a time not so long ago when such words from Perelman would send Fortune 500 CEOs running for cover. To a large extent, Perelman defined the term *corporate raider*. Revlon succumbed to his advances in 1985—the original hostile takeover. Gillette and Salomon Brothers were also Perelman targets. But not now: Citigroup chairman and CEO Sandy Weill should rest easy. Perelman calls himself a very passive shareholder. "I have no desire or intention to ask for a board seat," he says. "It was not part of the deal."



INSIDE OUT: After a friendly lunch, Sandy Weill (left) invited Perelman into Citigroup by buying Golden State Bancorp.

But surely if Sandy himself asked, he would consider a seat. The Citigroup board is by far the most prestigious on the Street. And it's not as if he would be a stranger. Skadden Arps's Kenny Bialkin, Sandy's personal M&A lawyer, is a pal. Revlon board member Vernon Jordan's wife, Ann Dibble Jordan, is also a Citigroup board member. Bob Rubin he knows from Rubin's time at the Goldman Sachs arbitrage desk in the go-go eighties. "Yeah, I'd consider it," he rasps. "But I don't see why he'd ask me. Sandy seems to be doing fine without me."

Indeed. While Perelman is essentially a somewhat-worse-for-wear-financially, eighties-era takeover artist, hobbled by his billions in debt and his endless "Page Six" dramas, Weill presides grandly over his Citigroup kingdom—his star-studded board firmly in his pocket. Nevertheless, Perelman's latest gambit does have a certain time-warpy feel to it. By selling his 32 percent stake in Golden State Bancorp, a chain of sleepy California banks, to Citigroup, Perelman is set to net almost $2 billion—$1.3 billion of which (40 million shares) he will take in Citigroup stock. Talk about tantalizing little facts. All of a sudden, Perelman's Citigroup stake will dwarf Weill's 32.5 million shares and make Perelman the largest individual shareholder in Citigroup this side of Saudi Arabia's Prince al-Waleed bin Talal.

That said, Felix Rohatyn is surely not cutting short his summer vacation to plot defensive tactics with Sandy. But this much is true: In the perhaps anxious mind of Ron Perelman, he is a player again, and not a moment too soon. Hundreds of millions of Perelman dollars have evaporated in such high-profile bankruptcies as Marvel Comics and Sunbeam (though Perelman wasn't the only one Al Dunlop took to the cleaners). And Revlon, the company that he paid $1.8 billion for in 1985, is now worth $200 million and this August had its debt downgraded to bordering on junk status.

Most recently, his latest plan to direct moneys from long-suffering shareholders to his own coffers has come up short. After more than a year in court, he rescinded his much-derided attempt to get one of his downtrodden companies, M&F Worldwide, to pay him $128 million, or $17.50 per share (four times the actual market price), for his stake in Panavision, another down-on-its-luck entity he controls. His net worth, $6 billion just a few years ago, is now said to be around $4 billion and consists largely of his Citigroup investment—arguably the best bet that Perelman has ever made.

The story goes like this. In 1988, Perelman paid $314 million to the federal government for five beaten-down thrifts in the wilds of Texas. It was the tail end of the S&L crisis, and regulators were offering all sorts of inducements to clear their books of these struggling institutions. So Perelman got these banks, packaged together and called First Gibraltar, free of their bad loans. Even sweeter was the $2.7 billion in net operating losses that he still uses to shield income at MacAndrews & Forbes, the holding company for all his investments. He hired a local bank wizard, Ger-

PHOTOGRAPHS: LEFT, HENRY MCGEE/GLOBE PHOTOS; RIGHT, RAMON CAVALLO/AGENCE FRANCEE PRESSE/NEWSCOM.

ald C. Ford, to run his banks for him, and in 1993, he and Ford sold out for a billion dollars. "It was a spectacular deal," he says with a faraway look. "It was a guaranteed balance sheet and a guaranteed P&L."

In 1994, when Ford proposed that they buy into another struggling thrift—this one called First Nationwide and headquartered in California—Perelman jumped. By May of this year, First Nationwide had become Golden State Bancorp, a profitable bank network with 370 branches strategically located throughout the state. Citigroup, for all its global reach and East Coast clout, has always been underbanked in California. Golden State was thus a plum for Weill. Having paid $12.5 billion for Banamex in neighboring Mexico—making Citigroup the largest foreign bank there—his piddling exposure in California had become something of an embarrassment.

In December, Perelman and Weill were having one of their twice-yearly lunches—this one being held in one of Weill's private dinning rooms at Citigroup headquarters. "It was one of those easy schmoozing-update lunches," Perelman says. "We talked about the world—but not Golden State." Shortly thereafter, though, Weill put in a call to Perelman. "I want to take a look at Golden State," he said. "Why don't you have Jerry"—as in Ford—"call Bob"—as in Willumstad, a senior Weill operative. By May, the deal was done. "It was a great deal for Citi," says Perelman. "We took a close look at Citi, saw it as a great company. We always knew we would have to do something with our bank. We just were not sure exactly what. Sandy sort of solved that."

Strangely enough, these two Wall Street icons had never done any business together. While Perelman attacked the Street Establishment from the outside, Weill took the opposite tack. He painstakingly cobbled together two separate financial empires, Shearson Lehman and Citigroup, over a 40-year span by sweating it from the inside of the boardroom. No hostiles for him: Sandy just acquired, with the deal sometimes secured over chicken salad prepared by his wife, Joan, at their house in Greenwich.

Not that they were strangers. Perelman is a trustee and a big-time donor at Carnegie Hall—where Weill presides as chairman—as are five other members of the Citigroup board. Both men are also arguably among the biggest fee generators ever for the M&A law firm Skadden Arps—a firm that the ever-litigious Perelman has been using since the early eighties.

"Sandy is very smart, very clever, very well informed," says Perelman. "He knows the Street better than anyone else in the world." It was indeed a beauty of a deal—a real work of art. Sandy needed banks in California, but he didn't want to overpay. Perelman, Ford, and his longtime consigliere Howard Gittis owned 50 percent of Golden State and wanted to cash out. Voilà. So well-crafted was it that investment bankers were hardly needed; Smith Barney and Goldman Sachs were called in at the end just to provide their blessings.

Not so happy have been Golden State shareholders. Since the deal was announced in May, Citigroup's stock has declined by 15 percent or so—making the deal even cheaper for Weill. Three lawsuits have been filed, stating that the deal was an inside job struck just to enrich Perelman, who, the suit claims, was in a liquidity crunch and needed to sell quick. For two years before the deal, Perelman had been selling forward his Golden State stock—a complicated arrangement whereby he got to raise cash while keeping control of the stock. One of those weird, too-good-to-be-true Wall Street confections one sees every now and then.

"It was a clever idea," Perelman admits. "It's a way to create liquidity as well as saving the ups on the stock."

So was there a liquidity problem? At the mention of it, Perelman leaps from his chair, his voice rising a bit in tone. "It's all nonsense," he says of the rumors that he is experiencing a liquidity squeeze. "Look, if I really wanted to create liquidity, I would have sold all the stock. I wouldn't have done these forward sells. But there is no need for liquidity. We've got plenty of it in other areas. We basically have no debt" at MacAndrews & Forbes. Ron Perelman's saying he has no debt (Revlon alone has $1.6 billion on its books, and no one on Wall Street has made better use of the junk bond) is perhaps a stretch. But it is clear that such accusations cut close to the bone. Are times as good as they were five years ago? Probably not, and there is no doubt that his cost of living remains on the high side. In the townhouse, giant Lichtensteins cover the walls, servants and security men are everywhere, and a black Mercedes is parked out front. But if there is one thing that Ronnie and Sandy both know, it is that living richly is no sin as long as you don't run out of deals.

So, one wonders, what's your next move, Ron? The markets are getting whacked, stocks are cheap. "There are a lot of undervalued situations out there ripe for takeovers," he says. "But Citi isn't one of them." Anything specific? Perelman's sly grin breaks into a wheezy cackle of a laugh: "That's a good try." How about buying more Citigroup at these levels? Perelman pauses a beat. "Maybe," he says. ■

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Landon Thomas Jr.'s columns can be read online at nymetro.com/archive/thomas.

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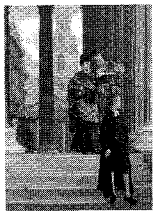

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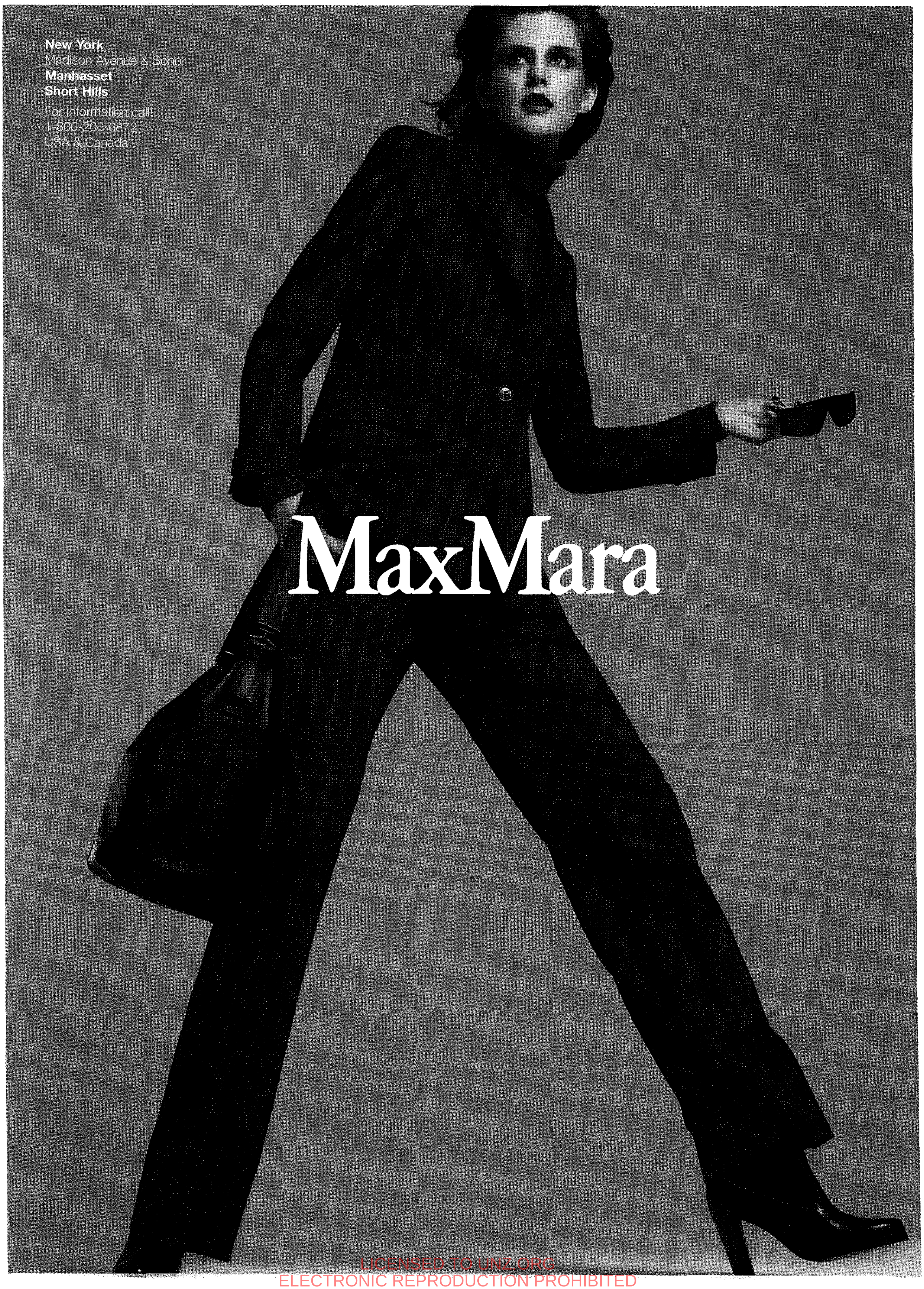

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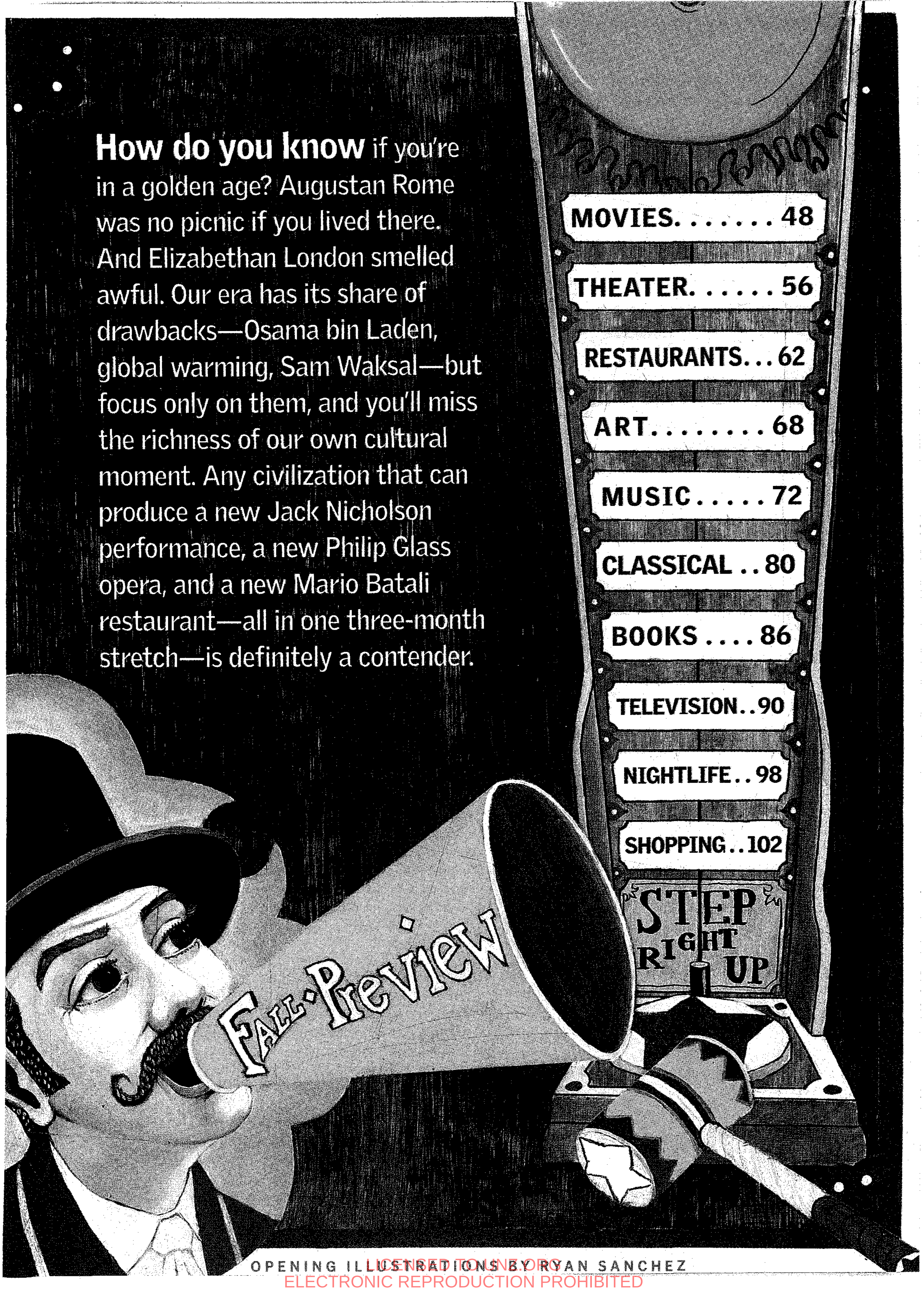
How do you know if you're in a golden age? Augustan Rome was no picnic if you lived there. And Elizabethan London smelled awful. Our era has its share of drawbacks—Osama bin Laden, global warming, Sam Waksal—but focus only on them, and you'll miss the richness of our own cultural moment. Any civilization that can produce a new Jack Nicholson performance, a new Philip Glass opera, and a new Mario Batali restaurant—all in one three-month stretch—is definitely a contender.



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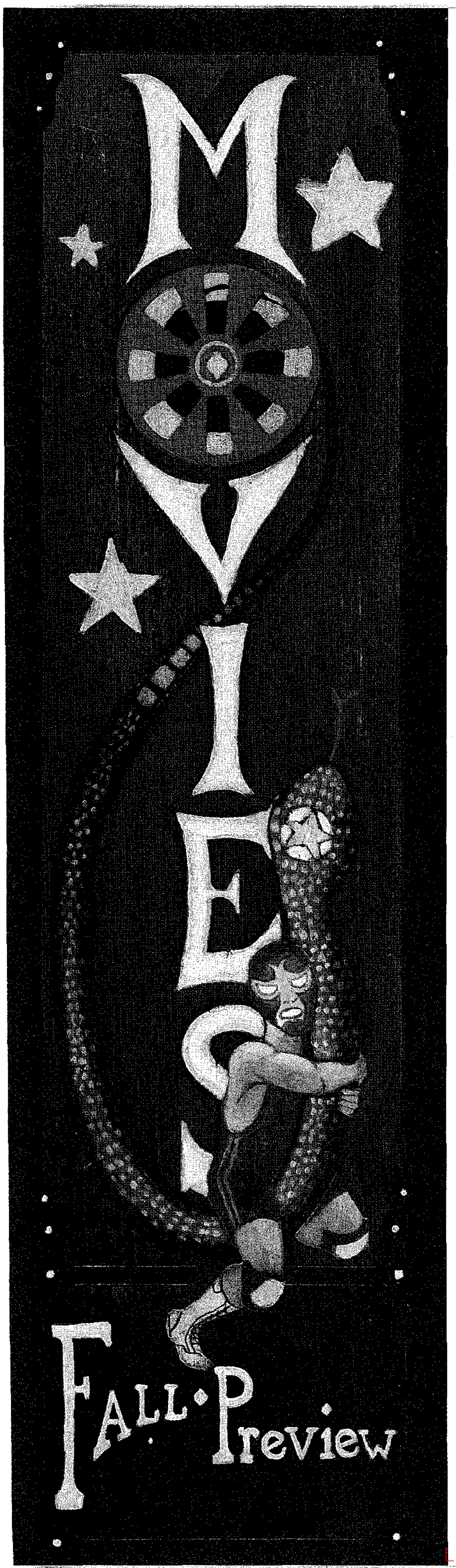
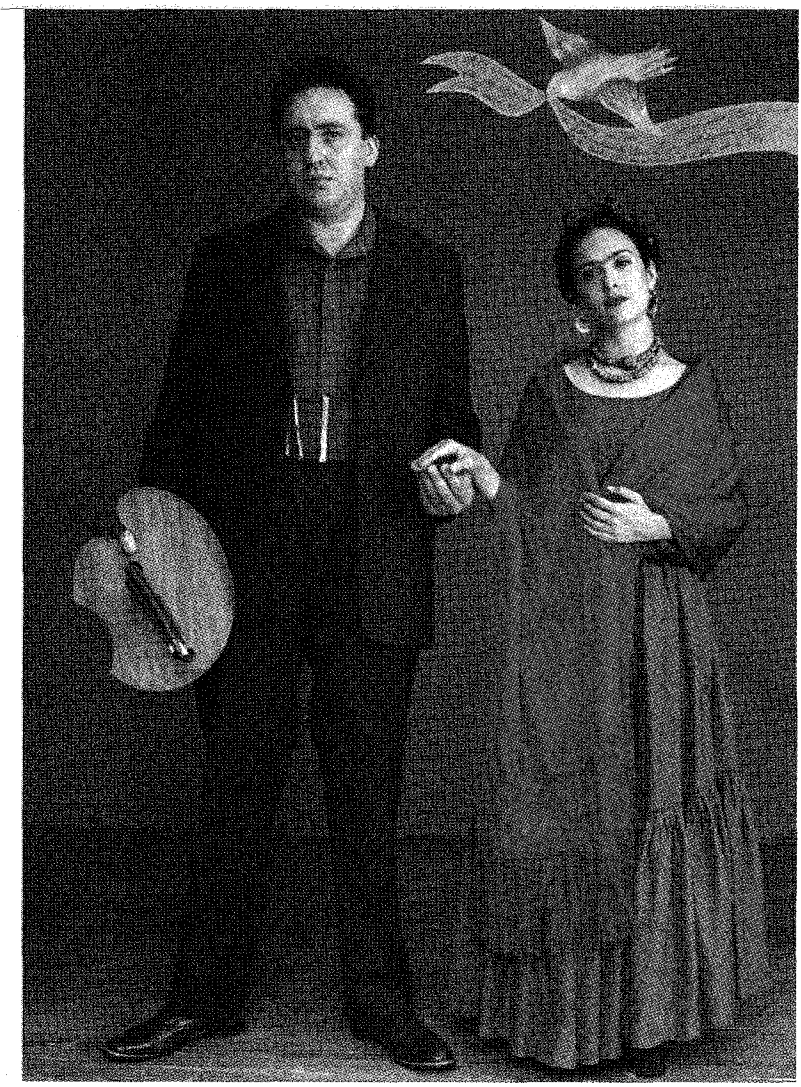




Action Painting

With *Frida,* **SALMA HAYEK** delivers the ultimate art film.

Love, Mexican-style: She was beautiful, she was bisexual, she was crippled, and she could paint like an angel—who *wouldn't* want to play Frida Kahlo in a movie? Madonna and Jennifer Lopez were trying, but Salma Hayek succeeded, and we're glad she did. Hayek gives the kind of detailed, passionate performance certain to redefine her career. Film and theater director Julie Taymor (*Titus, The Lion King*) shot on location in Mexico with Geoffrey Rush (as Trotsky), Roger Rees (as Frida's father), and Ashley Judd (as Tina Modotti). Despite a tight budget, the film has the romantic feel of an old-style Hollywood epic. **Hey, it's his money:** Taymor publicly tussled with her boss, Harvey Weinstein, over cutting the film after a test screening in New York this summer. "I wouldn't call it a screaming fight if only one person is yelling," she says very quietly. "I would have quit had it not been for Salma; I wanted to make this happen for her. If someone makes a good suggestion, I'll listen, but I'm a highly visual artist with my own sensibility—*The Lion King* is in its ninth production in five years, after all." **Paint the town red:** The filmmakers downplay Kahlo's politics—she was a lifelong Stalinist—concentrating instead on the tumultuous love affair she had with Mexican painter Diego Rivera (unforgettably portrayed by Alfred Molina). It's bad for accuracy but good for the film—something even her biographer Hayden Herrera agrees with. "Frida's politics at the end were mostly histrionics," she says. "It sounds like a Hollywood cliché to focus on her love for Diego, not Stalin or Marx, but for Frida, I think, that really was true. She used communism as a way to hang on to Diego. The film does a beautiful job of bringing a very difficult person to life." BEN KAPLAN

FRIDA (Miramax; October 25).

HAIR BY ROBERT RAMOS/ESTILO SALON/CELESTINE; MAKEUP BY TRICIA SAWYER/MAC/CELESTINE; STYLING BY EDWARD JOWDY; TOP BY CHRISTIAN DIOR/BERGDORF GOODMAN; BRACELETS &

8 Mile High

Twenty-four-year-old Brittany Murphy is picking up speed. She's co-starring in *8 Mile,* directed by Curtis Hanson (*Wonder Boys, L.A. Confidential*), with bad-boy rapper (and rumored love interest) Eminem, and the advance word is that it's going to be the film to beat this fall. She's got *Just Married,* a romantic comedy, in the can ("I get to play a big, fluffy, blonde girl for once," she notes). And she spent the summer in New York shooting *Molly Gunn,* her first title role. "It wasn't too tough," she says. "Molly has a hard time holding her tongue, and I've been pretty brassy lately. My edit button has been stuck." SARAH BERNARD

8 MILE (Universal; November 8).

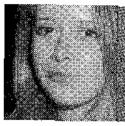
PHOTOGRAPHED BY GEORGE HOLZ

Wyler at Heart

A 33-film **WILLIAM WYLER** retrospective offers a crash course in Hollywood's Golden Age.

Fed up with what New Hollywood's churning out? Prepare to gorge on some of the best of Old Hollywood. Film Forum is marking the centennial of the great American director William Wyler with a 33-film retrospective, running from September 13 through October 10. Although he is one of the most honored of directors, with a record number of acting Oscars under his stewardship, Wyler's reputation has been dimmed somewhat by a generation of auteur critics who find his films insufficiently "personal." Hogwash. Wyler was a supreme craftsman who captured how people look and sound in the most decisive and harrowing moments of their lives, and he framed those moments in ways that make them memorable forever. There are so many worthies that it's tempting to highlight them all, but in addition to the famous ones, like his masterpiece *The Best Years of Our Lives, Jezebel, The Letter, Roman Holiday, The Little Foxes, Dead End,* and *The Heiress* (hands down the best Henry James adaptation), don't miss *These Three,* Wyler's 1936 adaptation of Lillian Hellman's *The Children's Hour* (which he redid in 1961); *Counsellor at Law,* featuring John Barrymore's greatest film performance; and *Dodsworth,* with Walter Huston at his most powerful. Laurence Olivier credited Wyler with teaching him how to act for the screen in *Wuthering Heights* (pictured). Also check out Olivier in *Carrie,* an adaptation of Dreiser's *Sister Carrie* that contains one of his finest (and least-known) portrayals. Peak performances are routine in Wyler films. He brought out the best in every actor he ever worked with. PETER RAINER

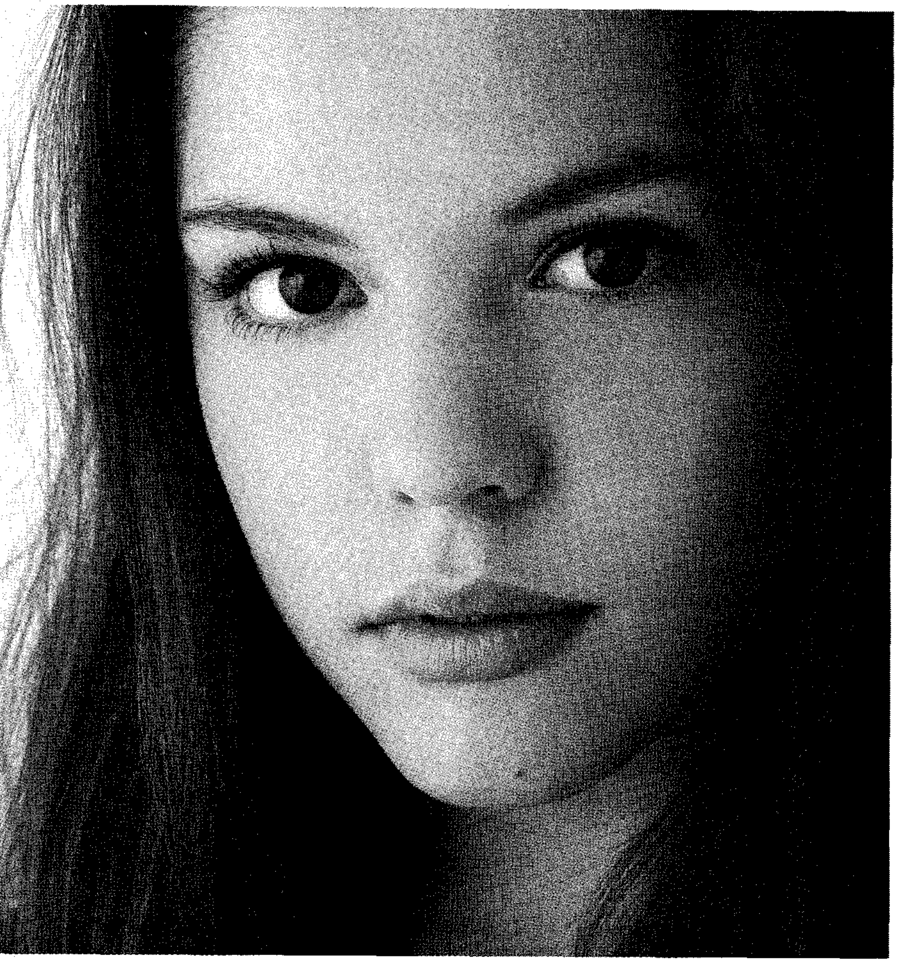
WILLIAM WYLER (Film Forum; starting September 13).



BuZZ BoX **NATASHA LYONNE:** "Far From Heaven. *I am a huge fan of Douglas Sirk, and both Todd Haynes and Julianne Moore are constantly inspiring."*

Teacher's Pet Writer-director Karen Moncrieff's impressive debut, *Blue Car,* is our pick for the sleeper hit of the fall. The unflinching portrait of a latchkey teenager, 17-year-old newcomer **AGNES BRUCKNER,** who falls into an inappropriate relationship with her high-school English teacher (David Strathairn) premiered at the last Sundance Film Festival on a Friday, and by Saturday it was the object of an intense bidding war. By turns fierce and fragile, Bruckner is a revelation. This performance will be the envy of actresses twice her age. B.K.

BLUE CAR (Miramax; November 8).



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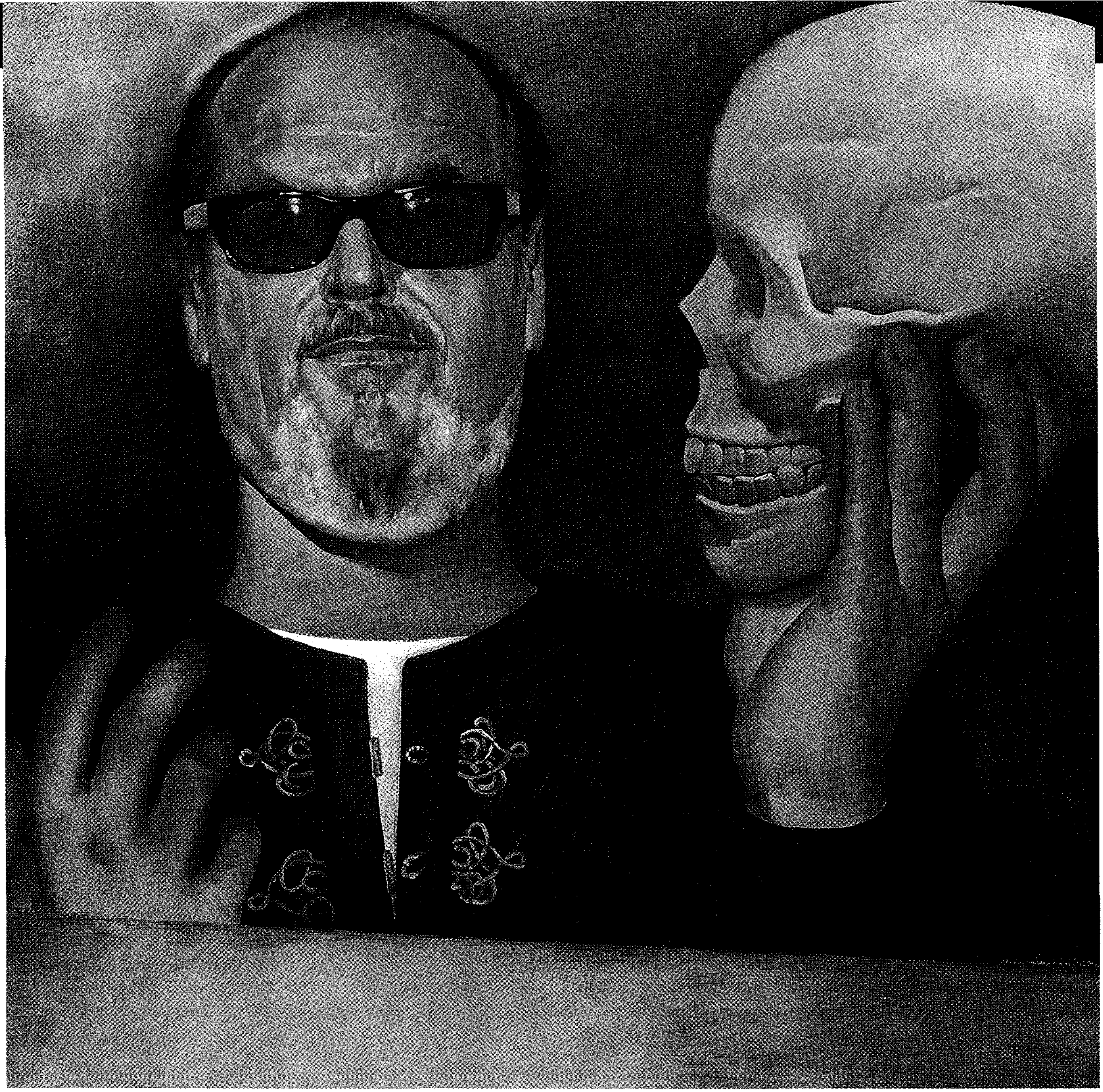


Alas, Poor Oscar

In *About Schmidt,* **JACK NICHOLSON** may have found the role of a lifetime.

The buzz began in earnest four months ago, just after *About Schmidt* first screened at the Cannes Film Festival. *Jack really delivers! He's looking at Oscar No. 4!* Nicholson certainly won't discuss that kind of thing, and nobody else wants to jinx it ("I don't want to say anything about awards," says the movie's co-writer and director, Alexander Payne), but New Line is obviously positioning its film as a major contender: It opens the New York Film Festival on September 27 then begins an Oscar-qualifying run on December 25. The role seems as if it were written for Nicholson. And though the script is based on Louis Begley's 1986 novel, Payne actually *did* write the script with Jack in mind. It's not easy to see the connection, since Warren Schmidt is a midwestern widower, just retired from his job, who hits the road to attend his daughter's wedding. Hardly the Nicholson lifestyle. But he embraced the aging, lonely man. "He went so deeply into this character, who is much different than himself," says Payne. "He is capable of doing *anything*—and he *could* do and *would* do anything." Hope Davis, who plays Schmidt's daughter, was surprised at how completely Nicholson disappeared into the role. "It was so easy to work with him because he's so into it," she says. "This is a whole different kind of Jack. I think it's one of his best performances ever, and that's saying a lot." S.B.

PHOTOGRAPH BY C. DARIUS/NEW LINE.

ABOUT SCHMIDT (New Line; December 25).

ILLUSTRATION BY ROBERTO PARADA

Paris on His Mind

After *Philadelphia* and *Beloved*, Jonathan Demme lightens up a little.

***The Truth About Charlie*, starring Thandie Newton and Mark Wahlberg, is your first film in four years. What else have you been doing?**
Developing material—you know, basically draining my energies from my real work. All that stuff gobbles enormous amounts of time. Finally, during movie night at my office, I saw *Charade*. I remember loving this high-style mystery thriller in high school, and seeing it brought out the closet Francophile in me. I took my obsession with the French New Wave, mixed it with this fabulous story, and finally had the picture I knew I needed to make.

Stanley Donen made the original *Charade* in 1963—how did you update the script?
I couldn't do the Cary Grant–Audrey Hepburn ingenue thing. So I turned the script around: Have the guy fall for the girl. That's fun, because as he's falling in love, he's betraying her every step of the way.

The film feels like an homage to every classic Parisian film ever made.
It became a melting pot for things I love most about movies. This is escapist entertainment, a high-style nod to Donen, and it's also a riff on Hitchcock. I love that *Charade* was made in Paris in 1963, the heyday of the Nouvelle Vague. Around the corner, Godard could have been walking down the street with a handheld camera. I wanted to do it like the New Wavers would have done it. There's a *Shoot the Piano Player* homage. Agnes Varda plays a woman at a flea market. And Anna Karina, the greatest female personification of the French New Wave, sings a song that she wrote for the film.

Do we have to wait four years for your next?
I hope not. I'm finishing a documentary called *The Agronomist*, about a Haitian radio journalist who was assassinated two years ago. I'm also involved in something with Richard Price: an urban thriller with supernatural overtones for Jodie Foster. I just want to keep tap-dancing between heavy and light films. B.K.

THE TRUTH ABOUT CHARLIE (Universal; October 25).

Demme on the set of *Charlie*.

TALK DIRTY TO ME

FALL HAS BECOME THE SEASON FOR MOVIES THAT FEATURE **KINKY SEX** AND REVEL IN **BAD BEHAVIOR.**

THE FILM	THE SCORECARD	THE GROSS POINTS
1. SECRETARY Starring Maggie Gyllenhaal and James Spader. Directed by Steven Shainberg (Lions Gate; September 20).	Waifish Gyllenhaal gets into some serious kink with her new boss (Spader). **VICE TALLY:** B&D, S&M, spanking, masturbation, self-mutilation, water sports.	Spader jerks off on Gyllenhaal while forcing her to stare at a dead earthworm. **MEMORABLE LINE:** "Miss Holloway, could you come into my office, please?"
2. THE MAN FROM ELYSIAN FIELDS Starring Andy Garcia, Mick Jagger, and Julianna Margulies. Directed by George Hickenlooper (Goldwyn/Fireworks; October 4).	Failed writer Garcia works for Jagger's male-escort service to support perfect wife Margulies. **VICE TALLY:** Adultery, prostitution, plagiarism.	Little onscreen sex, but Jagger is at his creepiest and steals the show. **MEMORABLE LINE:** "I ruined his life enough to give him something to write about."
3. THE RULES OF ATTRACTION Starring James Van Der Beek and Shannyn Sossamon. Directed by Roger Avary (Lions Gate; October 11).	Van Der Beek vacillates between virginal Sossamon and her male pal. Based on the Bret Easton Ellis novel. **VICE TALLY:** Bisexuality, masturbation, drugs.	Sossamon getting it doggie-style from a drunken frat boy who vomits all over her in mid-act. **MEMORABLE LINE:** "I really tried to kill myself right before I faked it!"
4. AUTO FOCUS Starring Greg Kinnear, Willem Dafoe, and Maria Bello. Directed by Paul Schrader (Sony Classics; October 18).	Kinnear, as swinging sixties TV star Bob Crane (*Hogan's Heroes*), videotapes himself having sex with chicks. Lots of chicks. **VICE TALLY:** voyeurism, group sex, masturbation.	Kinnear gets bludgeoned to death with his own camera tripod. **MEMORABLE LINE:** "A day without sex is a day wasted."

LISSA TOWNSEND RODGERS

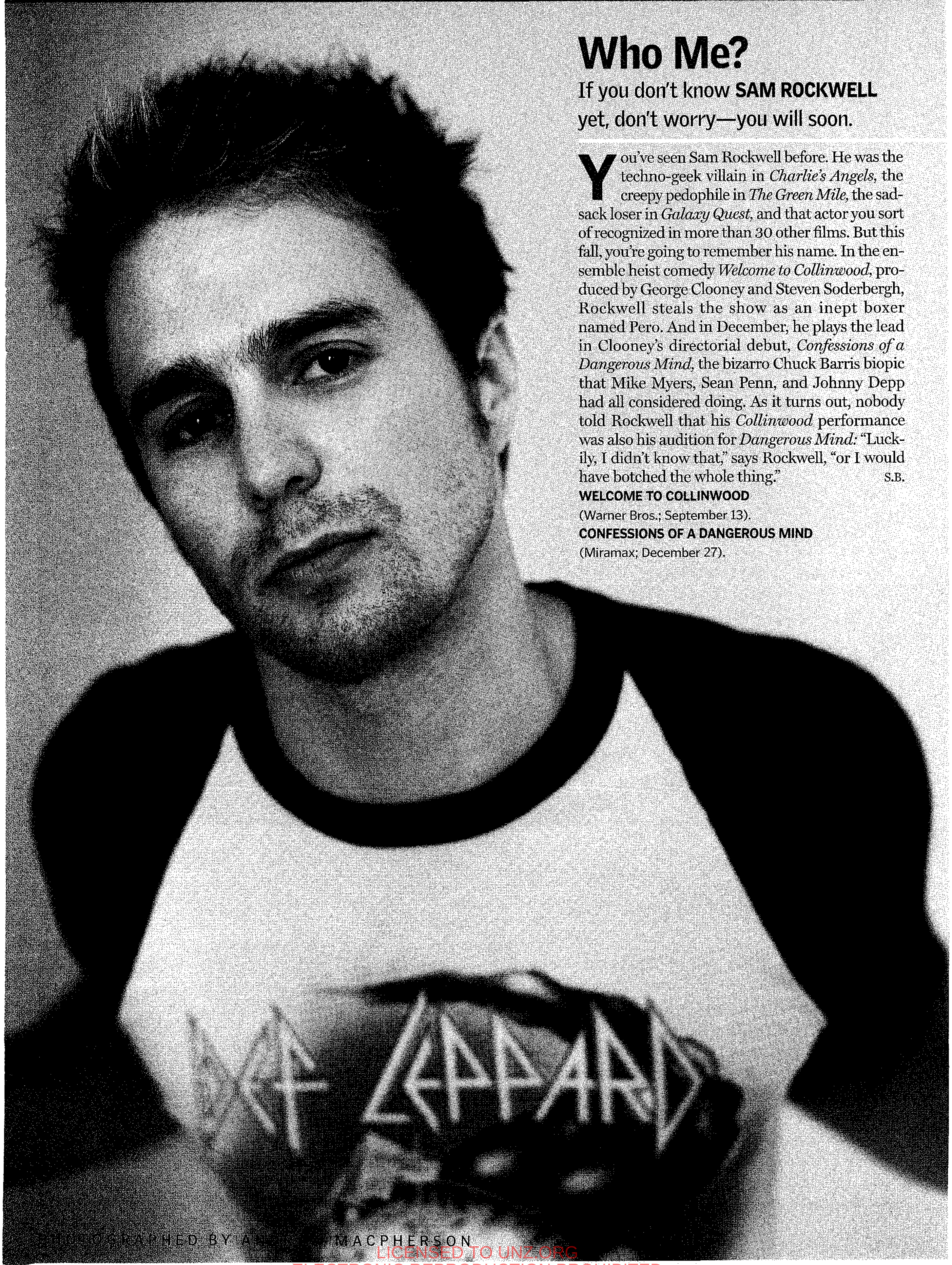
GROOMING BY DEBRA FERULLO/ARTISTS/TIMOTHY PRIANO. PHOTOGRAPH BY KEN REGAN/CAMERA 5. CHART: (1) BRUCE BIRMELIN/LIONS GATE FILMS;

Who Me?

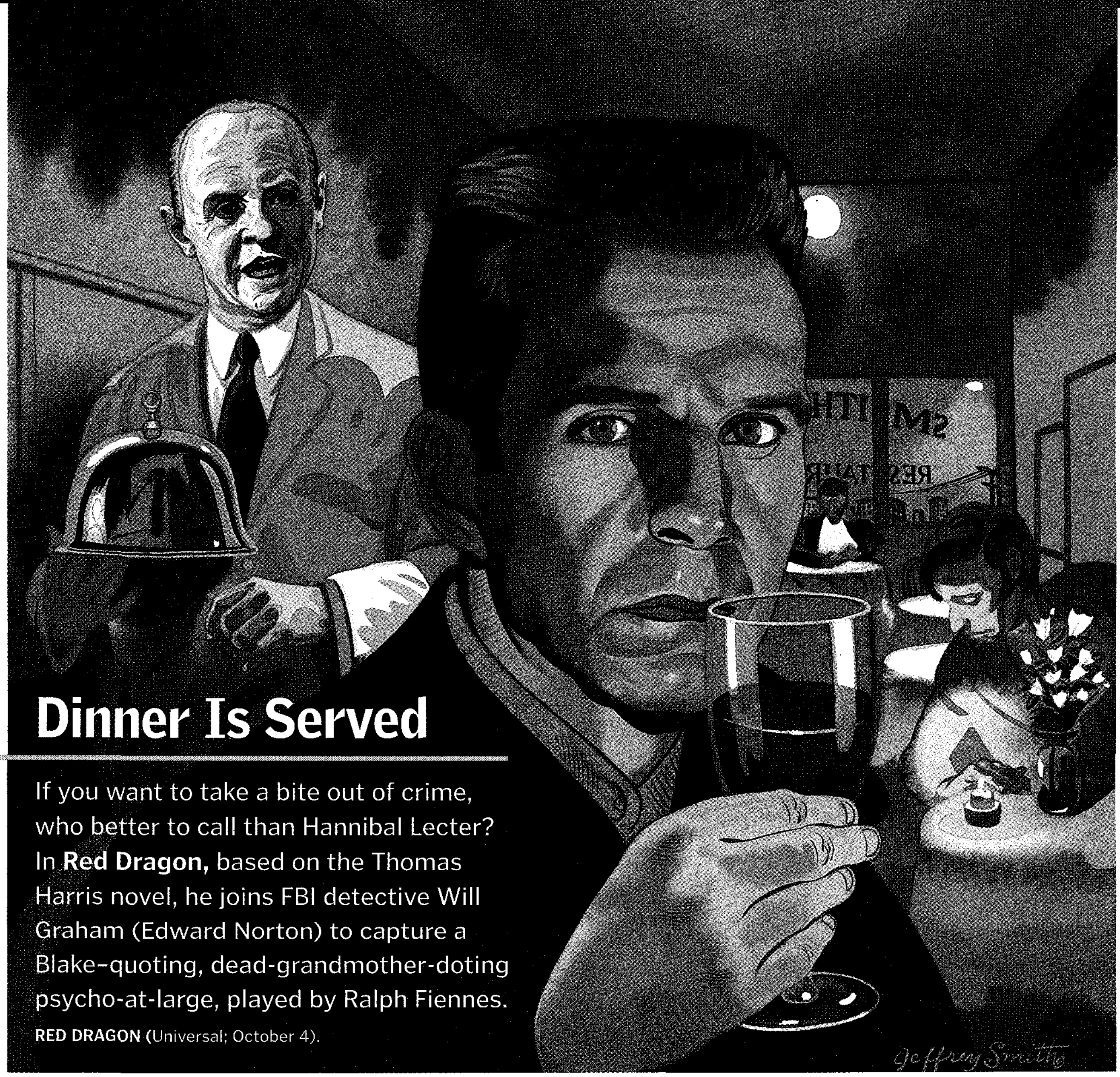
If you don't know **SAM ROCKWELL** yet, don't worry—you will soon.

You've seen Sam Rockwell before. He was the techno-geek villain in *Charlie's Angels*, the creepy pedophile in *The Green Mile*, the sad-sack loser in *Galaxy Quest*, and that actor you sort of recognized in more than 30 other films. But this fall, you're going to remember his name. In the ensemble heist comedy *Welcome to Collinwood*, produced by George Clooney and Steven Soderbergh, Rockwell steals the show as an inept boxer named Pero. And in December, he plays the lead in Clooney's directorial debut, *Confessions of a Dangerous Mind*, the bizarro Chuck Barris biopic that Mike Myers, Sean Penn, and Johnny Depp had all considered doing. As it turns out, nobody told Rockwell that his *Collinwood* performance was also his audition for *Dangerous Mind*: "Luckily, I didn't know that," says Rockwell, "or I would have botched the whole thing." S.B.

WELCOME TO COLLINWOOD
(Warner Bros.; September 13).
CONFESSIONS OF A DANGEROUS MIND
(Miramax; December 27).



PHOTOGRAPHED BY A[illegible] MACPHERSON



Dinner Is Served

If you want to take a bite out of crime, who better to call than Hannibal Lecter? In **Red Dragon,** based on the Thomas Harris novel, he joins FBI detective Will Graham (Edward Norton) to capture a Blake-quoting, dead-grandmother-doting psycho-at-large, played by Ralph Fiennes.

RED DRAGON (Universal; October 4).

BUZZ BOX

GARY WINICK: *"Alexander Payne's work inspires me as a filmmaker and entertains me as an audiencegoer, so I can't wait for* About Schmidt."

L.A. Story

Real Women Have Curves, a comedy in which big and beautiful Ana (America Ferrera) comes of age in East L.A. surrounded by her overbearing family, was never intended for theatrical release. It was made for HBO. "At the time," explains Newmarket Films' Bob Berney, "HBO's policy was that everything was for television only. But every Sundance review said that it had to have a theatrical release." The film, which opens on October 18, has been lauded for the performance of 18-year-old Ferrera (pictured, left), whose own life neatly parallels her character's. "I was going through so much of the same things in my life," she says. "I was applying to college, and of course I have a mom, too!" Colombia-born first-time director Patricia Cardoso has been overwhelmed by the response. "I got five standing ovations at Sundance, five minutes each! People were applauding in the middle of the film!" SARA CARDACE

ILLUSTRATION BY JEFFREY SMITH

BEST OF THE REST

SEPTEMBER

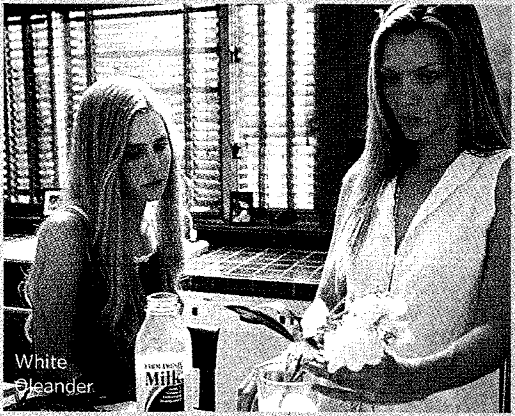
Igby Goes Down
Pampered teen (Kieran Culkin) escapes prep school to hang with deviant godfather (Jeff Goldblum). With Claire Danes. (MGM; September 13.)

The Banger Sisters
Goldie Hawn and Susan Sarandon are (mostly) reformed groupies. (Fox Searchlight; September 20.)

8 Women
Catherine Deneuve leads an ensemble cast in François Ozon's vibrant whodunit. (Focus; September 20.)

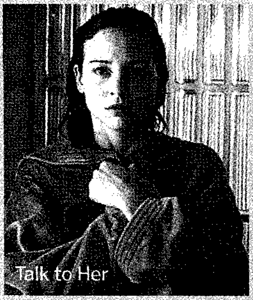
The Four Feathers
Heath Ledger and Kate Hudson star in a third remake of the nineteenth-century love story set in Sudan. (Paramount; September 20.)

Sweet Home Alabama
Reese Witherspoon as another perky fish out of water, a trailer-park gal turned fashionista. (Touchstone; September 27.)


White Oleander

Moonlight Mile
Grieving Dustin Hoffman and Susan Sarandon cling to their late daughter's fiancé (Jake Gyllenhaal). (Touchstone; September 27.)

Just a Kiss
Kyra Sedgwick and Taye Diggs star with animation, creating a fresh take on Manhattan dating. (Paramount Classics; September 27.)


Talk to Her

Skins
Chris (*Smoke Signals*) Eyre's film is about two brothers, alcoholism, and Native American boys on the rez. (First Look; September 27.)

OCTOBER

Heaven
Art film meets action thriller in Tom (*Run Lola Run*) Tykwer's story about a British terror bomber (Cate Blanchett), a smitten cop (Giovanni Ribisi), and an Italian thug. (Miramax; October 4.)

Tuck Everlasting
An alienated adolescent's (Alexis Bledel) odd neighbors (William Hurt, Sissy Spacek) may hold immortality's key. (Disney; October 11.)

White Oleander
Must-see chick flick, with Michelle Pfeiffer and Renée Zellweger, set in the L.A. foster-care world. (Warner Brothers; October 11.)

Swept Away
Guy Ritchie's remake of Lina Wertmuller's 1975 film about a snooty socialite (Madonna) stranded with a working-class hunk. (Columbia; October 18.)

Abandon
Traffic's Stephen Gaghan directs his script about a college senior (Katie Holmes), her vanished boyfriend, and a cop (Benjamin Bratt). (Paramount; October 18.)

The Ring
Naomi (*Mullholland Drive*) Watts discovers a video cassette, all of whose viewers wind up dead. (DreamWorks; October 18.)

Roger Dodger
Dylan Kidd's Tribeca Film Festival hit stars Campbell Scott as a woolly bachelor and Jesse Eisenberg as his eager nephew. (Artisan; October 25.)

Bowling for Columbine
Michael Moore takes on gun nuts, Columbine security tapes, 6-year-old murderers, Charlton Heston, and more. (United Artists; October 4.)

NOVEMBER

The Weight of Water
Sean Penn broods in Kathryn (*K-19: The Widowmaker*) Bigelow's romantic thriller. (Lions Gate; November 1.)

Femme Fatale
Brian De Palma directs the duplicitous romancing of a paparazzo (Antonio Banderas) by a thief (Rebecca Romijn-Stamos). (Warner Brothers; November 8.)

Far From Heaven
Julianne Moore stars in Todd Haynes's late-fifties melodrama as a mom who comes unglued. (Focus; November 8.)

Harry Potter and the Chamber of Secrets
The mini-wizard's sophomore year. New sorcerers include Kenneth Branagh and John Cleese. (Warner Brothers; November 15.)

Moonlight Mile

Phone Booth
Joel Schumacher locks Colin Farrell in a telephone booth, where a sniper keeps Hollywood's newest star hostage. (Fox; November 15.)

The Emperor's Club
Kevin Kline is a teacher losing faith after a twenty-year relationship with a student turned tycoon turns sour. (Universal; November 22.)

Solaris
George Clooney's third go-around with Stephen Soderbergh is a slicker, quicker-paced remake of Andrei Tarkovsky's 1972 film. (Fox; November 27.)

Ararat
A film-in-a-film about the massacre of Armenians during the First World War. Directed by Atom (*The Sweet Hereafter*) Egoyan. (Miramax; November 29.)

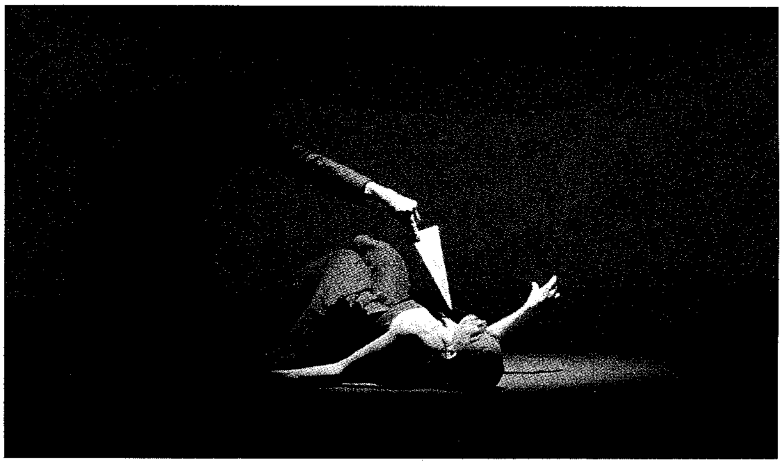
Talk to Her
Pedro Almodóvar's surreal, deeply felt film about unlikely friends, a writer and a nurse, bonding over their comatose *amores*. (Sony Classics; November 22.)

Personal Velocity
Rebecca Miller directs Kyra Sedgwick, Parker Posey, and Fairuza Balk in three short films about unhappy women. (United Artists; November.)

Oscar Preview The end of fall means only one thing in Hollywood: the beginning of Oscar season. During two weeks in December, the studios release their heavy contenders in one final, mad rush. Oscar perennial Meryl Streep shows up twice—co-starring with Nicole Kidman in **The Hours**, Stephen (*Billy Elliot*) Daldry's film of Michael Cunningham's novel, and Spike Jonze's **Adaptation**, with Nic Cage playing twins. . . . Roman Polanski goes home in **The Pianist**, about a Polish musician (Adrien Brody) fleeing the Nazis. . . . Catherine Zeta-Jones and Richard Gere star in **Chicago**, this year's *Moulin Rouge*. . . . Adam Sandler upgrades his acting chops in **Punch-Drunk Love**, *Magnolia* director P. T. Anderson's new film. . . . Best Actor winner Denzel Washington goes behind the camera in **The Antwone Fisher Story**. . . . *The Lord of the Rings*—2001's quadruple-Oscar winner—returns with **The Two Towers**. . . . And finally, Leo DiCaprio does double duty in Scorsese's long-awaited **Gangs of New York** and **Catch Me If You Can**, Spielberg's cops-and-robbers thriller with Tom Hanks. B.K.

The Two Towers

THEATER
FALL • Preview



Blood Brothers

TOM WAITS and **ROBERT WILSON** team up for *Woyzeck.*

"We're very different," allows director Robert Wilson, describing his collaborator Tom Waits. "Tom is so many characters—the devil and a preacher, rough and elegant—every opposite put together. He's more romantic, and I'm . . . a bit cooler." Somehow, Wilson's spartan formalism and the ramshackle romanticism of Waits and his writing partner and wife, Kathleen Brennan, produced something extraordinary in 1993's *The Black Rider.* And now European reviews of *Woyzeck,* an adaptation of Georg Büchner's 1837 drama about a destitute military barber who goes mad and murders his unfaithful wife, suggest they've succeeded again. The music, recently released on the Waits album *Blood Money,* is a dark fantasia of clanging, gut-bucket dirges and calliope squeals punctuated by a few inspired romantic ballads. Performed onstage by Denmark's Betty Nansen Theatre in the severe idiom of Wilson, the collaboration should remind audiences that the best of Waits and Brennan's music has always had a measure of formal restraint, and that much of Wilson's most vigorous work has emerged from such unexpected creative marriages. As the musical's cheating wife sings, "The plural of spouse is spice." LOGAN HILL

WOYZECK BAM Harvey Theater (opens October 29).

It Takes Two

BILLY JOEL and **TWYLA THARP** are *Movin' Out.*

When Billy Joel was starting out, Broadway was bursting with youthful "rock musicals." *Jesus Christ Superstar, Godspell, Hair*—and he hated all of them. " 'This is the dawning of the Age of Aquarius.' Bullshit! It was condescending." Thirty years later, he's on Broadway himself, in Twyla Tharp's *Movin' Out,* which turns three decades of Joel pop songs into a dance-filled musical. "I was worried, *God, what if they're singing my stuff like Ethel Merman?*" Instead, he liked it—except for the first act, which Chicago reviewers also targeted. "I pretty much agreed with them. So did Twyla." Joel hasn't finished a pop song since 1993, when he began writing light classical piano music. "I write my best stuff to a particular person, but right now, I'm between relationships." Maybe his record company should fix him up on some blind dates. "Don't think they haven't tried," he says. ROB TANNENBAUM

MOVIN' OUT Richard Rodgers Theatre (opens October 24).

HAIR BY MARCELINO/L'ATELIER; MAKEUP BY CHRISTAN BURRAN/L'ATELIER; STYLING BY ERIC NEIMAND/OLIVER

Asian Fusion

In *Flower Drum Song,* **LEA SALONGA** updates a once-exotic role.

David Henry Hwang, who wrote the book, says he grew up with a love-hate relationship to this musical. Did you?

A lot of Asians did, but I never actually saw it as kitschy or politically incorrect because I didn't grow up in a place where being Asian was such a struggle. At the time, I didn't think, *This is the white man's view of Asians*—I was just a kid, thinking, *Wow, the music is beautiful, and Nancy Kwan is gorgeous . . .*

Now do you see it differently?

Yes, the stakes are very high now, in lots of ways. For instance, the last romance I played was in *Miss Saigon,* and it was, you know, very *Madame Butterfly,* with a Caucasian man, and I committed suicide. But now I get to play opposite an Asian man, Jose Llana. He's James Dean-ish, six feet tall with a beautiful voice, and stands on the stage with confidence and swagger and real bite. This almost never happens, and since it's not about one race trying to one-up the other, we can just concentrate on the relationship.

That's not the only relationship you've been concentrating on. I heard a cast member introduced you to your new fiancé during the run in San Francisco . . .

Yeah, I met my fiancé through *Flower Drum Song,* so now playing the romance comes really easy, but I'll have to work hard on playing the conflict, because Rob and I don't really fight. L.H.

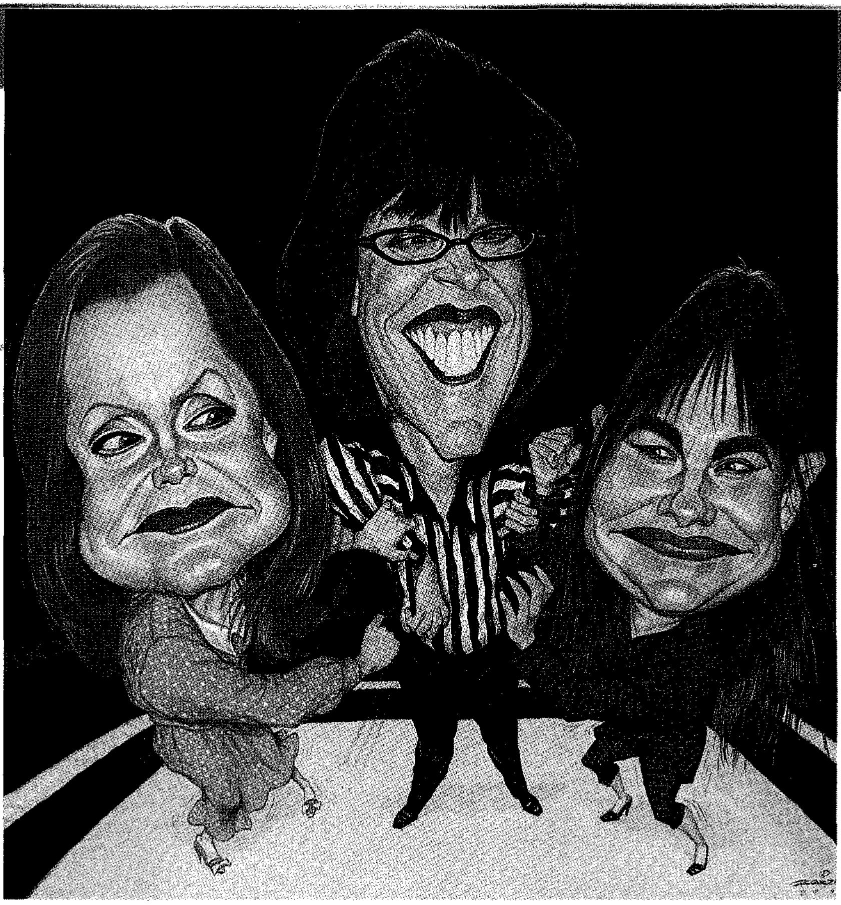
FLOWER DRUM SONG

Virginia Theatre (previews begin September 23).

PHOTOGRAPHED BY DIEGO UCHITEL

Best Enemies

In *Imaginary Friends,* **NORA EPHRON** referees the legendary feud between Mary McCarthy and Lillian Hellman.



Why write about a fictitious relationship between two real-life literary lionesses?
It fascinated me that two women who barely knew one another, who were almost never in the same room in their entire lives, each ended up prominently featured in the other's obituary.

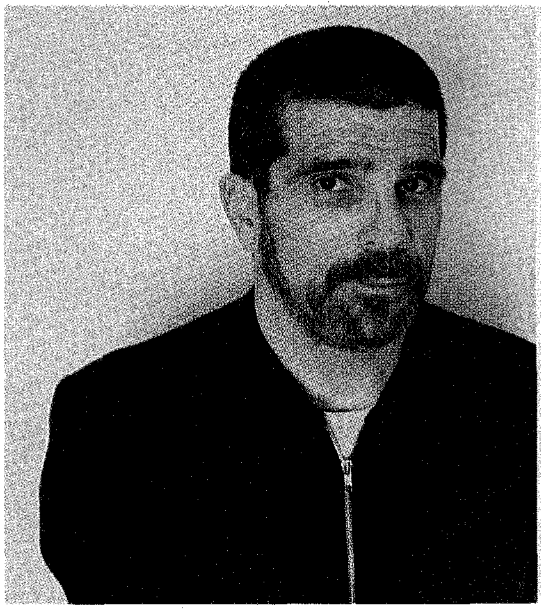
In the play, McCarthy and Hellman discuss whether they ever could have been friends.
On some level, they were destined to be enemies. One of them was rich, one was poor. One was Catholic, one was Jewish. One was a Trotskyite, one was a Stalinist. One was beautiful, one wasn't. And yet they had some interesting things in common, too.

What do people say when you tell them what it's about?
A lot of people—if they know who Lillian Hellman and Mary McCarthy were—often say "What a great idea." Because it was such an extraordinary event, the lawsuit and what Mary said about Lillian: "Everything she writes is a lie, including 'and' and 'the.' " It's one of the greatest vicious remarks ever made.

***Imaginary Friends* has music by Marvin Hamlisch and lyrics by Craig Carnelia, but you're not calling it a musical.**
A musical has many, many songs in it and the plot is moved along by music, and when people have feelings, people express them musically. If you took the music out, you wouldn't have a play, and that's not true here. I think I'm going to have to get a T-shirt that says THIS IS NOT A MUSICAL.

How different was it to write for the stage?
Completely different. You know, the playwright is *there.* It's not like a screenwriter. You don't get thrown out once things start to happen. ELLEN CARPENTER

IMAGINARY FRIENDS Ethel Barrymore Theatre (previews begin November 25).

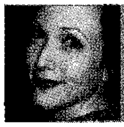


Damn Yankees

In *Boston Marriage,* **DAVID MAMET** taps his feminine side.

Playing against type: "I beg your pardon. Have I the right house?" The first line of David Mamet's drama slyly comments on how the Mamet faithful are likely to feel at the outset of this nineteenth-century comedy of manners about the relationship between two lesbians in Boston. The unpredictable turn to high-society wit—and women—earned Mamet unlikely comparisons to Noël Coward, Oscar Wilde, and Henry James when the play debuted in Boston two years ago. So what's next? A Mamet musical? **Don't worry, the guy hasn't gone soft:** The foul-mouthed writer is as vicious as ever, only relying on period curses this time, like "You unlettered spiv" and "Oh, what a vast and pointless shithole it all is." **The worst you can say about it:** During an earlier run, London's *Independent* ranted: "You can imagine David, chomping on a cigar at the poker table: 'Who says I can't do women? I can do women. I can do women squared. I can do dykes!' " But the drama has its fans as well. Donald Lyons called it "one of the funniest American comedies in years." L.H.

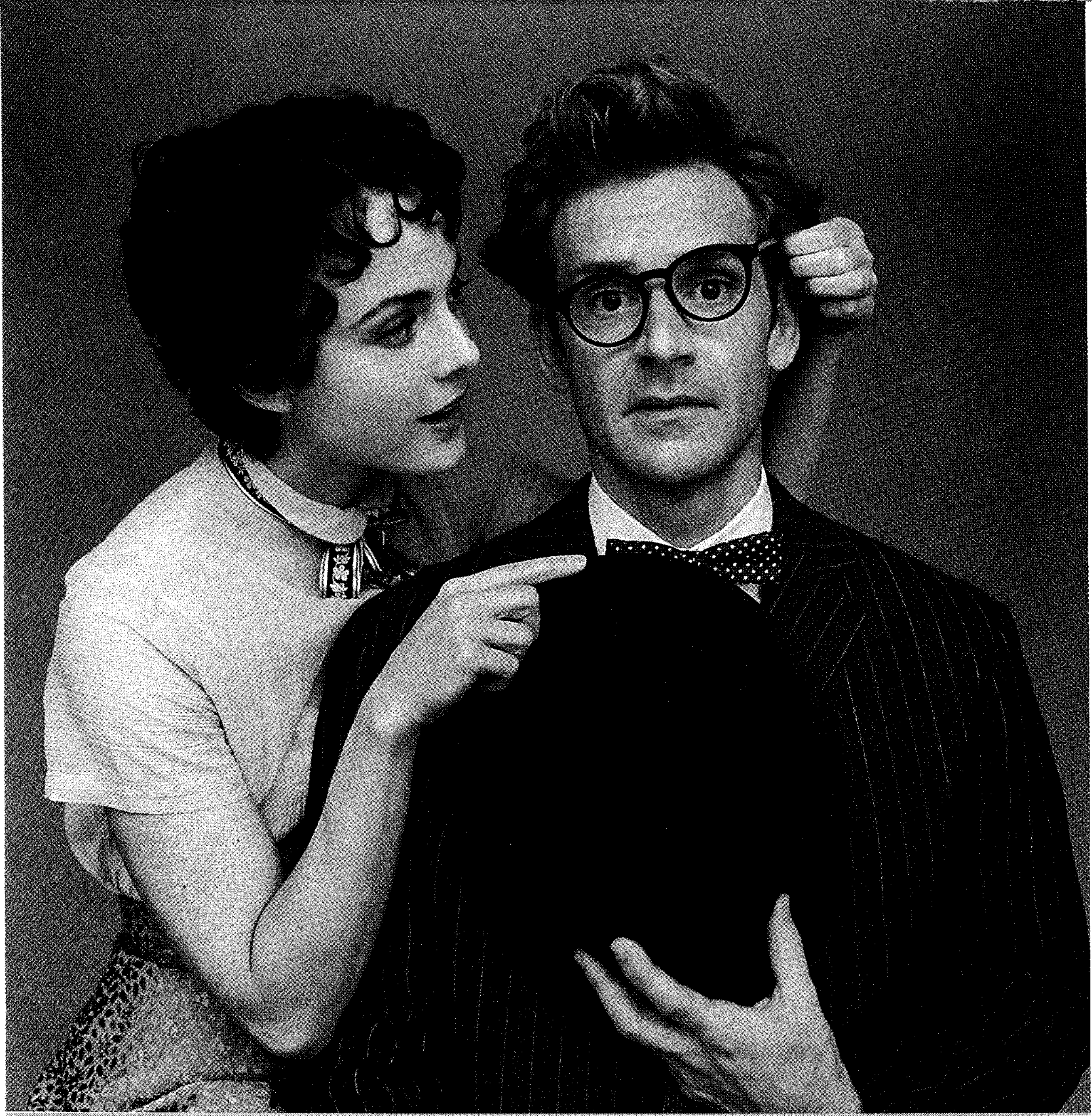
BOSTON MARRIAGE The Public Theater (opens in November).



BuZZ BoX **BEBE NEUWIRTH:** *"Aside from* A Man of No Importance*—it stars my great friend Roger Rees—I'd love to see* Little Ham: A Harlem Jazzical.*"*

GROOMING (GETS) BY GEORGE KYRIAKOS; HAIR AND MAKEUP (ERRICO) BY NANCY BELTRANDI/BRYAN BANTRY. PHOTOGRAPHS:

ILLUSTRATION BY ISMAEL ROLDAN



The French Confection

With *Amour,* **JAMES LAPINE** tries to whip up another hit.

The story of a timorous Paris postal worker who suddenly discovers that he can walk through walls, Michel Legrand's romantic musical won France's prestigious Prix Molière for Best Musical in 1997. Now director James Lapine and company are hoping for a Stateside hit. "Michel Legrand is one of the great melodists of current culture," says Lapine (who, as a regular Sondheim collaborator, ought to know). With five Grammys and three Oscars to his credit, the French composer has scored classics like *The Umbrellas of Cherbourg* and *Yentl.* "The score is delicious, so it's the show itself that's a challenge," says Lapine, waxing gastronomic. "It's a soufflé, a meringue, a wonderful confection—and as such, it's very difficult to make it all feel light and effortless." To that end, Lapine says, "I didn't want to blow it up into a megamusical-style production. It will be beautiful, but it won't be lavish." In order to make the play's central conceit more fanciful than mechanical, downtown choreographer Jane Comfort, who last collaborated with Lapine on 1994's *Passion,* has been teaching lead actor Malcolm Gets a minimum of stage tricks, as well as how to walk through walls with grace. "I'm the Mr. Cellophane, the Mr. Mitty, who becomes this sort of nerdy superman," says Gets, who stars opposite Melissa Errico. "I grew up loving movies with guys like Danny Kaye, and this feels like the kind of fairy-tale role they would have played, so for me it's a childhood dream come true, a chance to do my Danny Kaye." L.H.

AMOUR Music Box Theatre (previews begin September 20).

PHOTOGRAPHED BY PATRIK ANDERSSON

WHAT'S THE BAZ? In 1990, before translating *Romeo + Juliet* for teens, *Moulin Rouge!* director Baz Luhrmann made headlines staging a hip, stylish **LA BOHÈME** at the Sydney Opera House for, as he put it, "people who might be a little intimidated by opera." Now he's bringing a new version to Broadway, and he's betting that young audiences weaned on *Rent* (which is based on *La Bohème*) will be ready for the real thing . . . in the original Italian. L.H.

LA BOHÈME Broadway Theatre (previews begin November 26).

BEST OF THE REST

A Man of No Importance
World premiere of a musical based on the 1994 film. Previews begin September 12 (Lincoln Center's Mitzi E. Newhouse Theater; 212-239-6200).

The Butter and Egg Man
A Midwesterner braves New York show business in George S. Kaufman's 1925 comedy. Previews begin September 12 (Atlantic Theater; 212-239-6200).

Brian Stokes Mitchell

Little Ham: A Harlem Jazzical
Based on the Langston Hughes play set during the Harlem Renaissance. Previews begin September 12 (John Houseman Theatre; 212-239-6200).

My Old Lady
Comedy by Israel Horovitz about a Parisian apartment with too many tenants, directed by David Esbjornson. Previews begin September 12 (Promenade Theatre; 212-239-6200).

Happy Days
Joseph Chaikin directs Samuel Beckett's 1961 play. Previews begin September 17 (Cherry Lane Theatre; 212-239-6200).

In Real Life
Daniel Sullivan directs Charlayne Woodard in her autobiographical play. Previews begin September 17 (Manhattan Theatre Club; 212-581-1212).

Betty Rules
Girl band Betty hits the boards under the direction of Michael Greif (*Rent*). Previews begin September 21 (The Zipper Theater; 212-239-6200).

Road to Heaven
U.S. premiere of a show beloved in Europe; 25 performers ages 70 to 95 perform hits by the Rolling Stones, the Clash, and others. Opens September 24 (St. Ann's Warehouse; 718-858-2424).

Burning Blue
D.M.W. Greer's acclaimed Air Force drama won two Laurence Olivier Awards in London. Previews begin September 28 (Samuel Beckett Theatre; 212-279-4200).

The Exonerated
Freed death-row inmates are given voice by Kyra Sedgwick and Richard Dreyfuss. Previews begin October 1 (45 Bleecker Street; 212-307-4100).

Medea
Fiona Shaw stars in the Euripides tragedy. Previews October 1 (BAM Harvey Theatre; 718-636-4100).

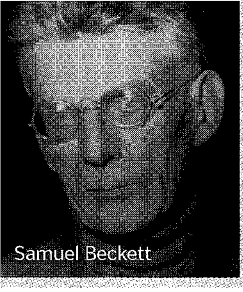
Yellowman
Dael Orlandersmith's play about race was a finalist for the 2002 Pulitzer Prize for Drama. Previews begin October 1 (Manhattan Theatre Club; 212-581-1212).

The Resistible Rise of Arturo Ui
Al Pacino headlines and Simon McBurney directs this star-studded National Actors Theatre production of Bertolt Brecht's Nazi parable. Opens October 3 (Pace University's Michael Schimmel Center for the Arts; 212-239-6280).

Debbie Does Dallas
Sherie Rene Scott stars as the girl who will do anything to get a spot on the Cowboys' cheerleading squad. Previews begin October 8 (Jane Street Theatre; 212-239-6200).

Hollywood Arms
Linda Lavin, Michele Pawk, and Frank Wood star in a play based on Carol Burnett's memoir. Previews begin October 8 (Cort Theatre; 212-239-6200).

Dance of the Vampires
Michael Crawford (the original *Phantom of the Opera*) stars in this adaptation of Roman Polanski's 1967 film *The Fearless Vampire Killers*. Previews begin October 14 (Minskoff Theatre; 212-869-0550).


Samuel Beckett

Fiona Shaw

Antigone
The National Theatre of Greece presents its modern translation. Opens October 30 (City Center; 212-581-1212).

The Fourth Wall
New York premiere of A. R. Gurney's comedy. Directed by David Saint. Previews begin October 30 (Primary Stages; 212-333-4052).

Far Away
Caryl Churchill's surreal new play about a young girl at her aunt's creepy house. Previews begin November 1 (New York Theatre Workshop; 212-239-6200).

Crowns
The church-hat best-seller by Michael Cunningham and Craig Marberry comes to life; adapted and directed by Regina Taylor. Opens November 13 (Second Stage Theatre; 212-246-4422).

Man of La Mancha
Revival of the 1965 musical, directed by Jonathan Kent; starring Brian Stokes Mitchell. Previews begin November 19 (Martin Beck Theatre; 212-239-6200).

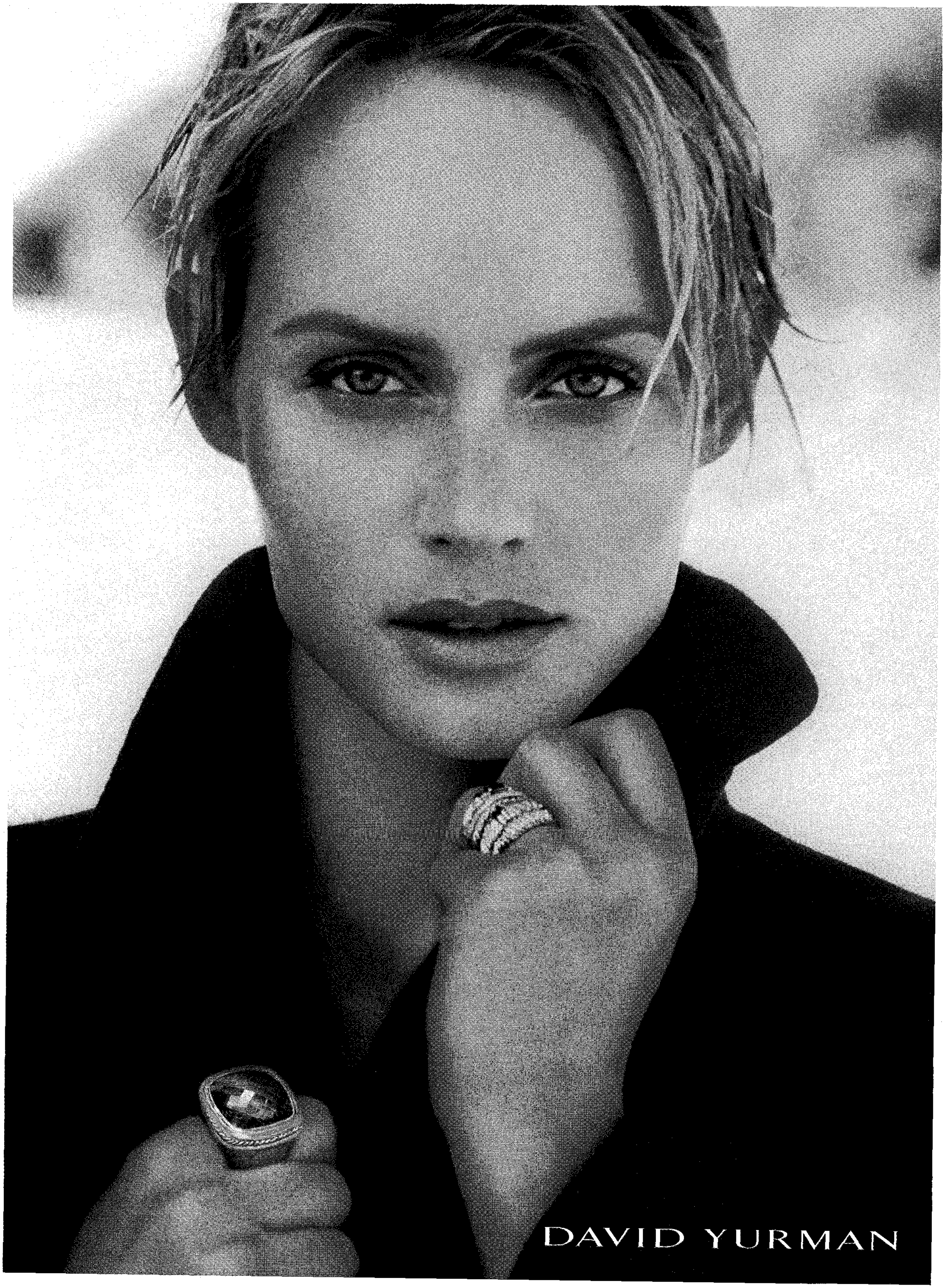
Dinner at Eight
Revival of the 1932 play about a Park Avenue hostess's high-stakes dinner party. Previews begin November 21 (Lincoln Center's Vivian Beaumont Theater; 212-239-6200).

Body Blows
Tim Miller's latest play about gay male identity. Opens November 21 (P.S. 122; 212-477-5288).

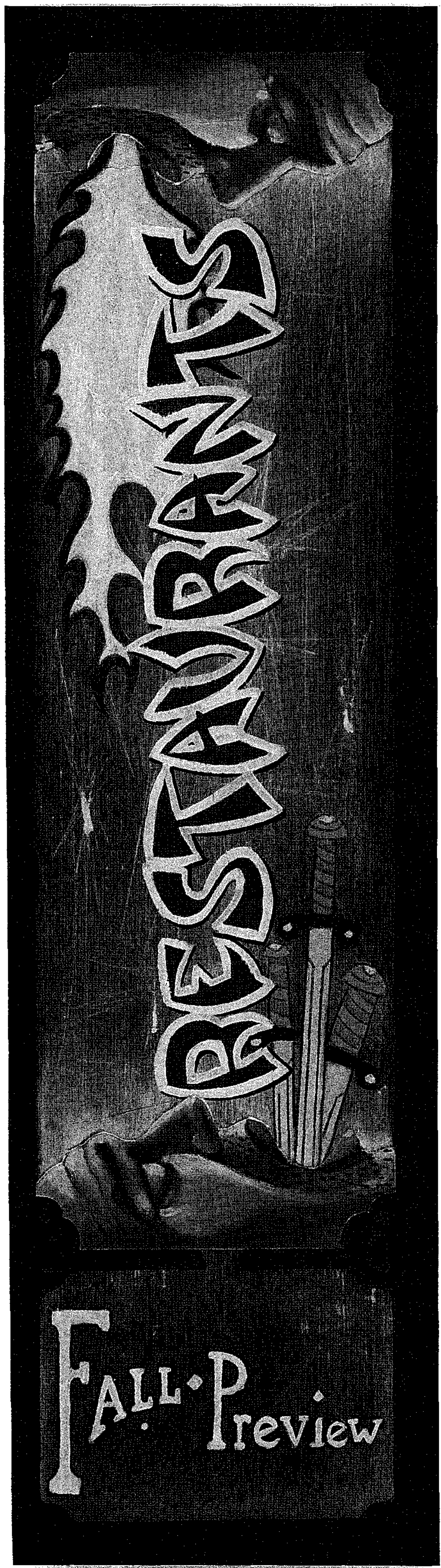
Al Pacino

Our Town
Paul Newman stars in Thornton Wilder's small-town classic. Opens mid-to-late November.

The Mercy Seat
Sigourney Weaver stars. Written and directed by Neil LaBute. Previews begin November 26 (Acorn Theater; 212-279-4200).


DAVID YURMAN

MADISON AT 64TH STREET 212 752 4255

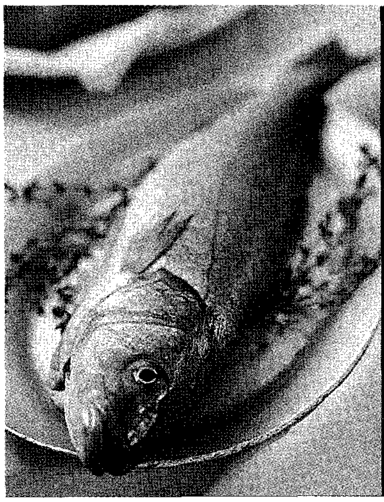


Generating Sparks

With her new eatery, **KATY SPARKS** heats up 10th Street.

"I don't need a temple to my own ego," says Katy Sparks, who was the teensiest bit uncomfortable about her partner Christopher Chesnutt's notion that their new restaurant be named after her. "But it really *is* a chef restaurant." And at Katy ("Sparks" was already taken), she'll be able to express both sides of her culinary personality: the refined half, trained at places like Quilted Giraffe to cook special-occasion destination meals, and the rustic half, longing to serve simple, casual food to a neighborhood crowd. Inspired by Gramercy Tavern, the archetypical two-in-one restaurant, Sparks and Chesnutt are dividing the townhouse premises into an elegant dining room (27-foot-high ceiling, clerestory windows, $25 red snapper roasted on fleur de sel) and a front barroom, called—in homage, perhaps?—the tavern room. That's where Sparks will offer small plates with corresponding price tags, like arctic-char gravlax for $7. Fortunately, desserts like berry gratin, above, may be ordered from any seat in the house. ROBIN RAISFELD

KATY 64 West 10th Street (November).



With Chilean sea bass on the endangered-species list and Caspian caviar in dire straits, what's left for a piscatorially inclined New Yorker to eat? "Branzino," says chef Rick Moonen, who left Oceana to open **RM** at 33 East 60th Street this month. "It's farm-raised, it's affordable, it's delicious." And it just happens to be on his new menu.

PHOTOGRAPHS BY JOE SCAFURO

STYLING BY JOHANNA [illegible]

Where's Wylie?

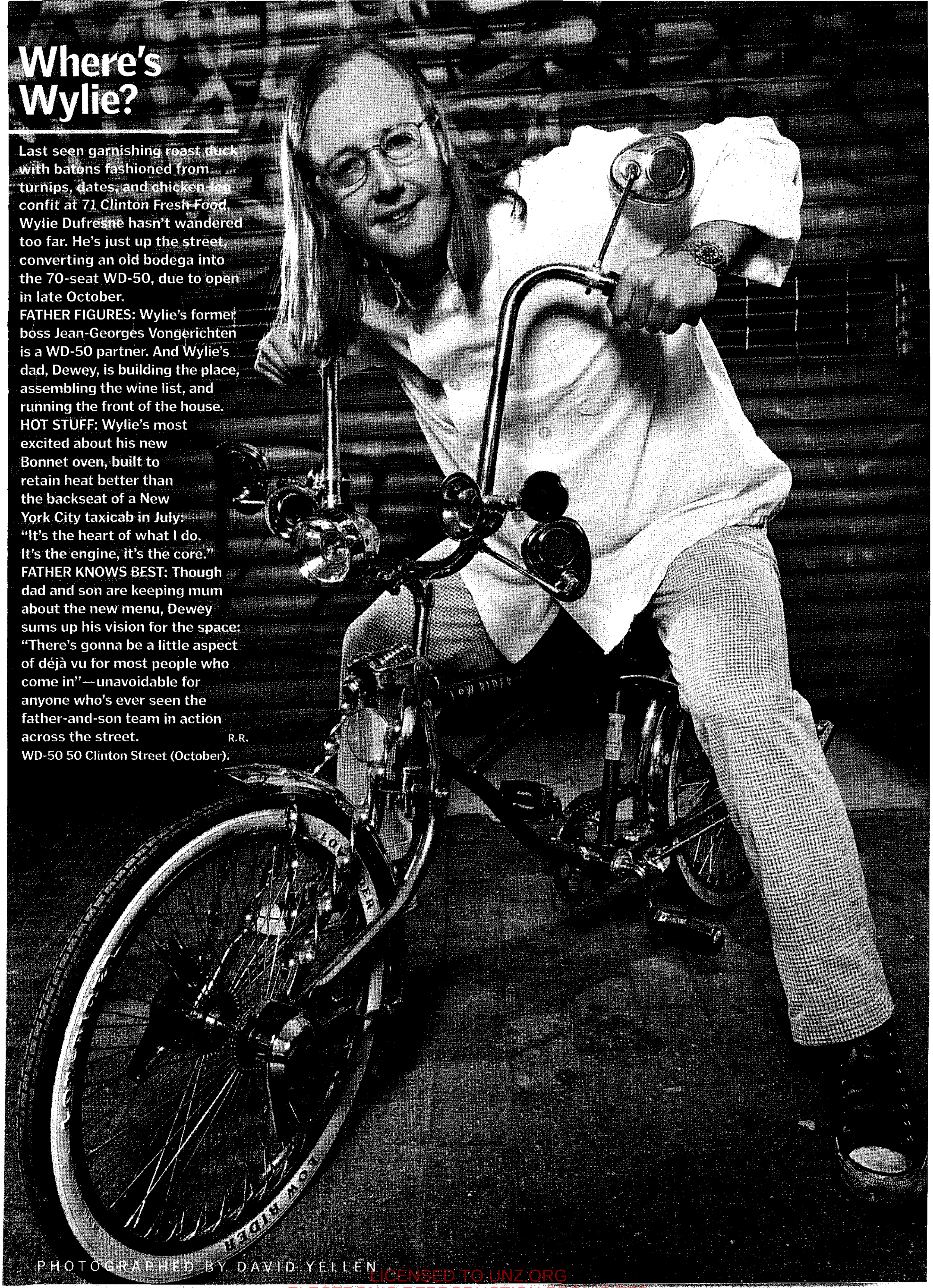
Last seen garnishing roast duck with batons fashioned from turnips, dates, and chicken-leg *confit at 71 Clinton Fresh Food,* Wylie Dufresne hasn't wandered too far. He's just up the street, converting an old bodega into the 70-seat WD-50, due to open in late October.

FATHER FIGURES: Wylie's former boss Jean-Georges Vongerichten is a WD-50 partner. And Wylie's dad, Dewey, is building the place, assembling the wine list, and running the front of the house.

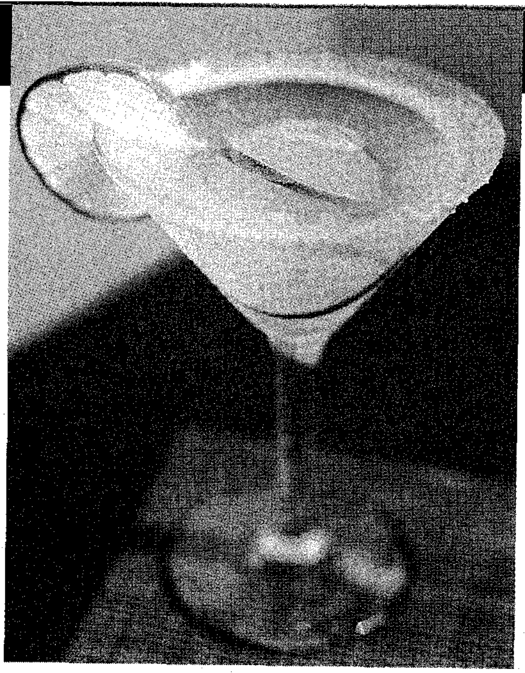
HOT STUFF: Wylie's most excited about his new Bonnet oven, built to retain heat better than the backseat of a New York City taxicab in July: "It's the heart of what I do. It's the engine, it's the core."

FATHER KNOWS BEST: Though dad and son are keeping mum about the new menu, Dewey sums up his vision for the space: "There's gonna be a little aspect of déjà vu for most people who come in"—unavoidable for anyone who's ever seen the father-and-son team in action across the street. R.R.

WD-50 50 Clinton Street (October).



PHOTOGRAPHED BY DAVID YELLEN



Hot Sauce

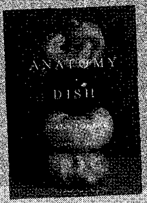
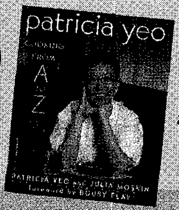
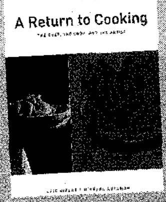
Mex and the city at **DOS CAMINOS.**

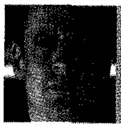
Where there's Mexican food, there's tequila, and at Stephen Hanson's Dos Caminos, opening in mid-September, there's plenty of it. "Greg Harrington, our master sommelier, tasted 100 tequilas and came back with 35," says Hanson, who also imported tortilla machines from Mexico and two chefs from Chicago and L.A. who've spent time cooking for Mexican-food maestros like Rick Bayless and California's "Too Hot Tamales." Hanson accompanied them on a south-of-the-border eating tour, where their best discovery was "the three little old ladies down in Oaxaca who make the best mole sauce you ever had—it has 50 or 60 ingredients and takes three days to make and will blow your socks off." Not all of the gastronomic research was as successful. "I had fried worms and ant eggs, but we won't be serving that. The eggs tasted like chicken." R.R.

DOS CAMINOS *373 Park Avenue South (212-294-1000).*

READ IT AND EAT

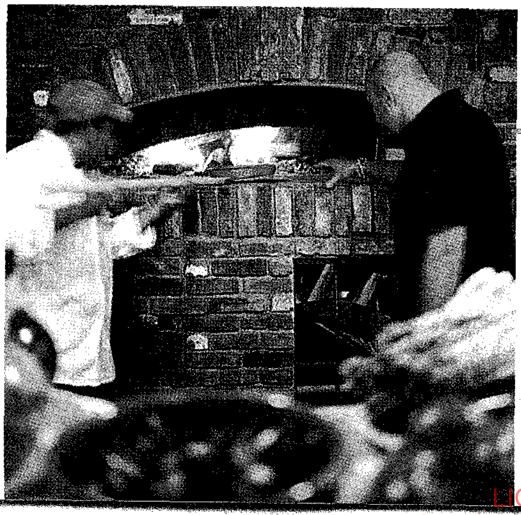
THIS FALL, SOME OF OUR FAVORITE COOKS SWAP PANS FOR PENS AND GIVE UP (ALMOST) ALL THEIR SECRETS.

THE BOOK	THE COOK	THE DISH
THE ANATOMY OF A DISH (Artisan; November) 	Diane Forley, chef-owner of Verbena, amateur botanist, and lover of all things green and leafy.	Part science class, part home ec—and full of delicacies like horseradish dumplings and blueberry-lavender tarts.
PATRICIA YEO: COOKING FROM A TO Z (St. Martin's Press; November) 	Biochemist turned chef and Asian-fusion fantasist.	Duck schnitzel, lapsang-souchong-marinated chicken, and other exotica.
A RETURN TO COOKING (Artisan; November) 	Le Bernardin's Eric Ripert abandons the restaurant kitchen and takes his artsy posse to four far-flung locales.	Shellfish ragout in Sag Harbor, tostones and caviar in Puerto Rico, arugula vichyssoise in Napa, pancakes in Vermont.
THE SOPRANOS FAMILY COOKBOOK (Warner; September)	Ostensibly Artie Bucco, who isn't really a North Jersey chef-restaurateur but is one on TV.	Serious recipes by Michele Scicolone for Janice's vegetarian baked ziti, Melfi's minestrone, and Livia's fried mushrooms.
TEA & SYMPATHY (G.P. Putnam's Sons; November)	Ex-waitress Anita Naughton tells the sordid tales; owner Nicola Perry furnishes the classic recipes.	A crash course in English epicurism, such as it is, from bubble and squeak to the ever-popular spotted dick. R.R.



BuZZ BoX

JIMMY BRADLEY: *"I'm eagerly anticipating WD-50. Wylie Dufresne cooks like an angel—he's very, very talented, and I'm a big fan."*

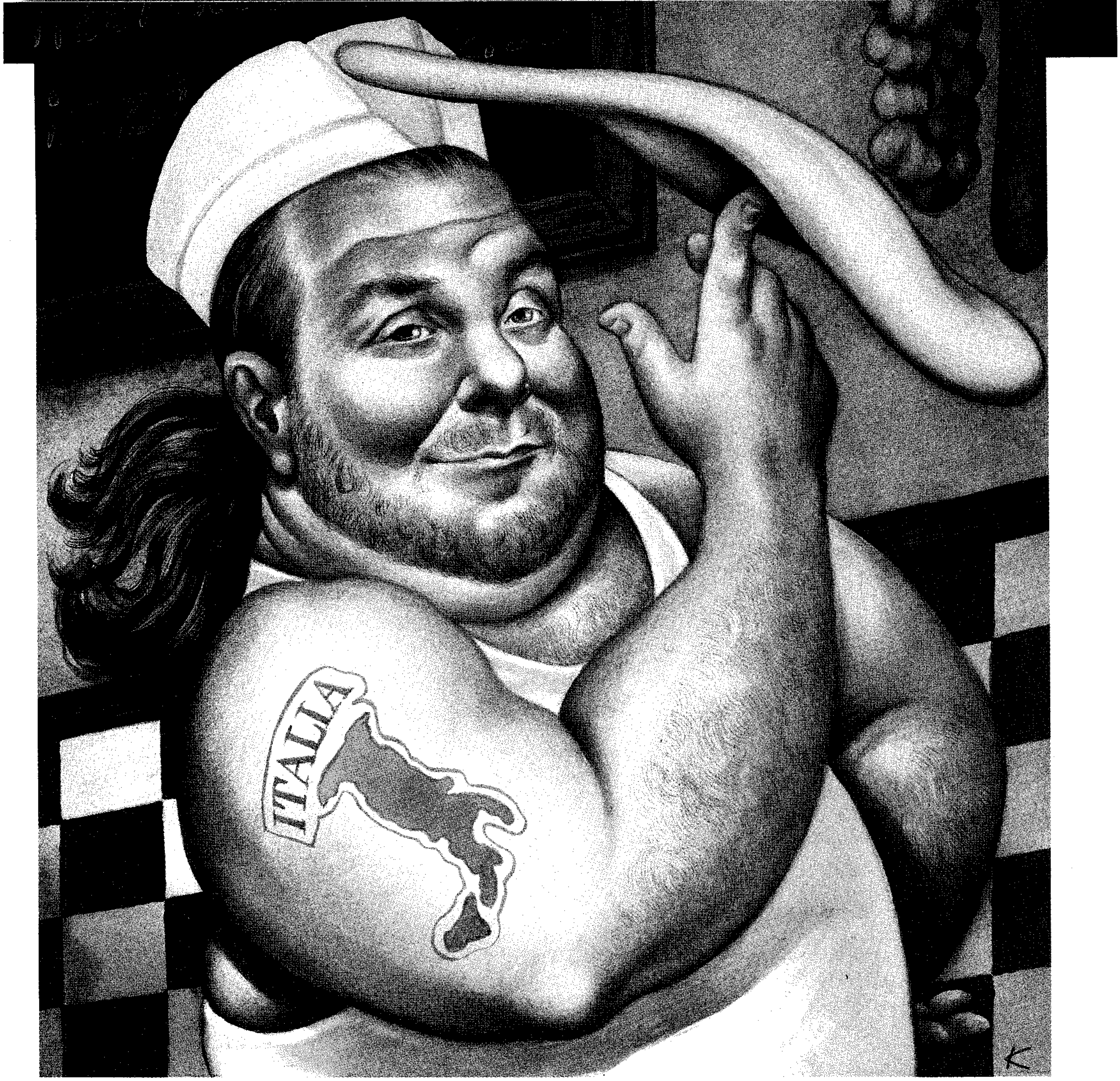


Forecast: Fettuccine

This fall's **MUST-EAT CUISINE** is good old-fashioned Italian.

What kind of cooking will lure the fashionable foodies this fall? Our prediction: old-school Italian—a logical direction in an uncertain economy. Universally adored and loaded with lethargy-inducing carbs, Italian is the security blanket of the restaurant world. Summer already brought us Vinnie Scotto's Gonzo, cozy Crispo, and budget-conscious Celeste. Yet to come: Mario Batali's Otto (opposite); Ápizz, a baby bistro spinoff of Peasant (left); L'Impero, Scott Conant's trattoria; and Tony May's PastaBreak (the fast-food outlet he lost at the World Trade Center) in Times Square. And with Tom Valenti opening Locale 75 at 75th and Amsterdam next year, it's unlikely the fettuccine floodgates will be slamming shut anytime soon. ROB PATRONITE

PHOTOGRAPHS BY JOE SCAFURO



American Pie

With ultrathin, griddle-cooked pizzas, **MARIO BATALI** strives for the crispiest crust.

For a man seemingly fluent in nearly every aspect of Italian food and culture, Mario Batali has curiously steered clear of America's favorite fast-food obsession: pizza. Growing up in Seattle and attending high school in Spain may have had something to do with it. "Neither is famous for their pizza," he says, "and if you ask someone from Seattle what their favorite kind of pizza is, they'll say Canadian-bacon-and-pineapple." There was a brief dabble in dough during college, as a rookie pieman at the evocatively named Stuff Yer Face of New Brunswick, New Jersey ("Doughy, never really crisp American pizza," he says). Then there was an epiphanic pizza moment at a train station in Naples ("Capers, olives, and canned tuna . . . magnificent!"). • Now Batali's decided to try to crack the Manhattan pie racket. We're betting that his forthcoming Otto Enoteca and Pizzeria at Fifth Avenue and 8th Street will lift that notoriously unlucky location's curse (remember One Fifth Avenue? Or Clementine?). Inspired by the ultrathin flatbread that Sardinian shepherds haul into the mountains, the paper-thin pies ($8 to $15) will be cooked on a griddle—an irreverent departure from the coal-burning-brick-oven hegemony—and sparingly topped with everything from tomato and anchovies to sheep's-milk cheese and a fried duck egg. "They're going to be thin, they're going to be crisp, they're going to be perfect," Batali says with customary self-assurance—a quality necessary for survival in the dog-eat-dog world of Ray's and Patsy's. He's hedging his bets with some irresistible snacks to complement the pizza, like home-cured meats; seafood antipasti; a bruschetta and a fritto del giorno; 500 wines; and homemade gelato—the latter being one more fabled Italian delicacy Mario gets to cross off his to-do list.

R.P.

OTTSO One Fifth Avenue, at 8th Street (October).

ILLUSTRATION BY ANITA KUNZ

THE FAST (FOOD) LANE

At Pret a Manger, **CLAUDIA FLEMING** does lunch to go.

When James Beard Award-winning pastry chef Claudia Fleming recently announced she'd be leaving Gramercy Tavern this fall to become the food director at Pret a Manger, the British sandwich chain partly owned by McDonald's, you could hear foodies' jaws dropping all over town. Some said it was as if the commissioner of concessions at Shea Stadium had talked Jacques Torres into selling nachos, or François Payard had signed on with Krispy Kreme. We recently asked Fleming to explain her career move and tell us what lies in store for fans of British fast food.

What were you thinking?
Well, it happened very quickly; they were pretty seductive. I love sandwiches, and I'm completely enamored of how Pret does everything preservative-free and organic; I just think it's revolutionary—to change the way America eats quick meals.

What are your sandwich credentials?
I worked at the original Cosí in Paris—absolutely no resemblance to Cosí here—and since then, I've always wanted to open a sandwich shop, but even before that, I put together this little menu called the Sassy Sandwich, and I wanted to sell these premade sandwiches at the Jitney stops: I would stand there like a cigarette girl and sell sandwiches, but then I thought better of it.

What makes a good sandwich?
Balance of flavor and texture, stripping it down to its essentials. I love stripping things down, it's what I do best. They're the same principles that apply to creating a dessert: I'm looking for contrast—you want something soft in there, but you also want something crispy—and a lot of it has to do with the bread.

So will you be using some of the *artisanal breads like the ones* served at Gramercy?
I'm not going to say no. It's a blank slate right now.

They're giving you free rein?
Yeah, at least that's what they said.

What's your favorite sandwich?
Egg salad.

R.P.

BEST OF THE REST

SEPTEMBER

The owners of Tribeca's bustling Nam hope to work the same lemongrass-crusted, barbecued-pork magic in Chelsea with **O Mai** (158 Ninth Avenue, near 19th Street; 212-633-0550). . . . At **Kloe** (243 West 14th Street; 212-255-5563), chef-owner Erica Miller brings seasonal Americana like wild king salmon to the landmarked premises of a onetime speakeasy. . . . Michelin-starred Irish chef Conrad Gallagher takes Manhattan (or at least Beekman Place) with pastrami-style sea trout and duck-egg crème brûlée at **Traffic** (889 First Avenue, near 50th Street; 212-838-6400). . . . "Tempura-fried codfish with herbed garlic frites and jalapeño mayonnaise" is how Brit chef Julian Clauss-Ehlers (late of Zitoune) describes fish and chips on his globe-trotting menu at **Link** (120 East 15th Street; 212-995-1010). . . . At the Hotel Giraffe (365 Park Avenue South, at 26th Street; 212-213-4008), **Sciuscia** displaces Chinoiserie: good-bye, Asian fusion; hello, Mediterranean rim. . . . The sleek **Lozoo** offers a contemporary take on Chinese, with nouvelle novelties like millefeuille of pork and crispy escargot rolls (140 West Houston Street; 646-602-8888).

OCTOBER

Didier Virot brings crispy squab with oatmeal-porcini cake to the Upper West Side at **Aix** (2398 Broadway, at 88th Street; no phone yet). . . . Keep those meat skewers coming: The Brazilian rodizio specialists from **Churrascaria Plataforma** bring their caipirinha-crazed, all-you-can-eat hootenanny to their new Tribeca satellite (223 West Broadway; 212-925-6969). . . . **Mermaid Inn** is Jimmy (Red Cat) Bradley's "beatnik clam shack" with an urban New England vibe and a wine list that offers every bottle at just $10 over cost (96 Second Avenue; 212-674-5870). . . . The new owners of **P.J. Clarke's** (915 Third Avenue, at 55th Street; 212-317-1616) are taking the saloon apart like a car engine and rebuilding it, keeping the fabled details, including the broken cigarette machine—and the legendary burgers.

NOVEMBER

Longtime Eastsider Andy D'Amico (Sign of the Dove, Bolivar) crosses the park to cook French-Mediterranean (pissaladière, perhaps?) at **Nice Matin** (201 West 79th Street). . . . A bite at Chelsea's **Snackbar** (111 West 17th Street) might be more like a meal: the chef and pastry chef used to work at Bouley; so did owner Krim Boughalem. . . . Building on their Park Slope franchise, the Bromberg brothers open an outer-borough offshoot of **Blue Ribbon Sushi** right next door to their booming Blue Ribbon Brooklyn (278 Fifth Avenue, Brooklyn).

DECEMBER

Morrells (900 Broadway, near 20th Street) invades Veritas's turf with a deep cellar and a modern American menu. . . . The Serafina team breaks its pizza pattern at **Geisha**, with a David Rockwell design and a Japanese-fusion menu conceived by Eric Ripert (33 East 61st Street).

Additional reporting by Kathryn Williams.

PHOTOGRAPHED BY DAVID YELLEN

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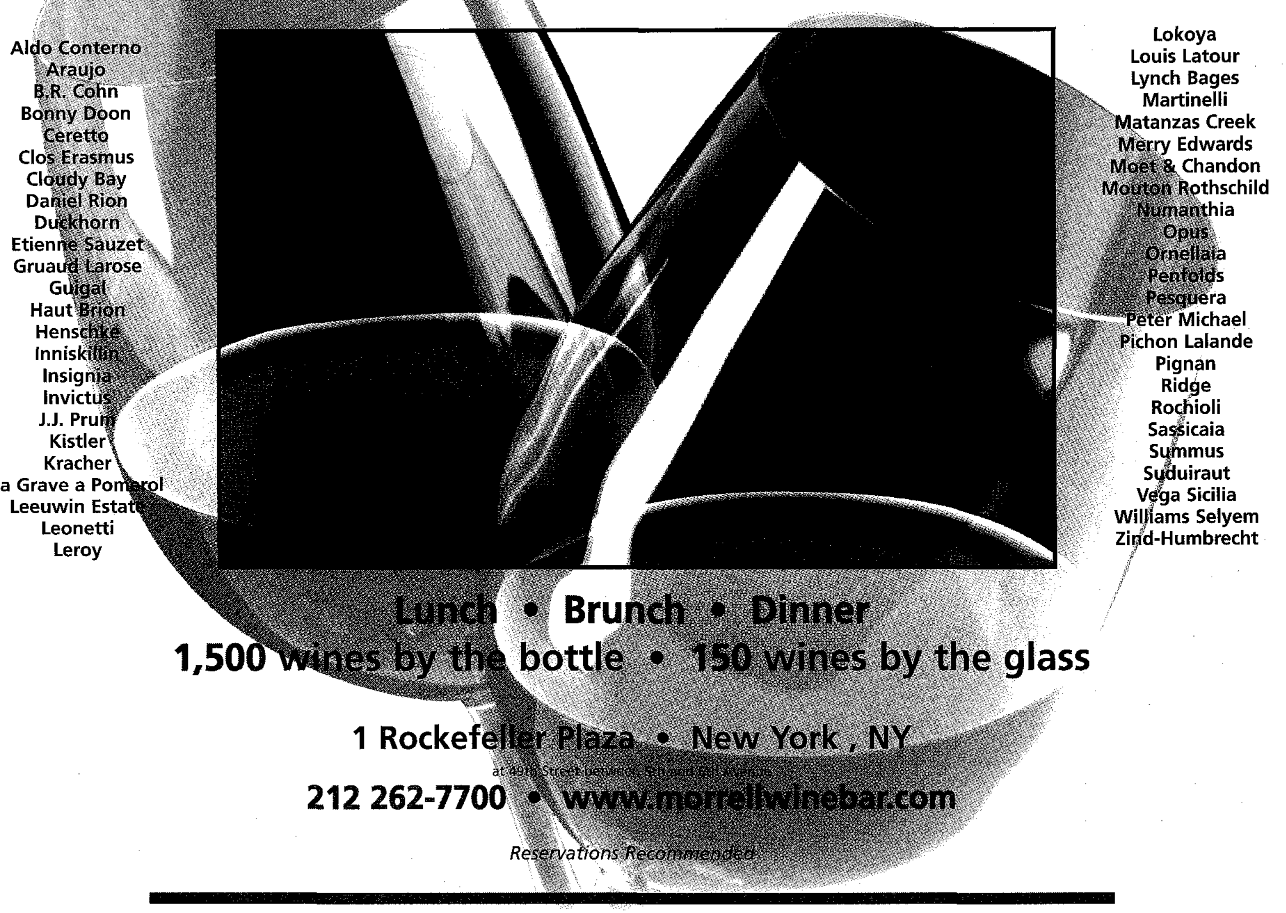

Aldo Conterno
Araujo
B.R. Cohn
Bonny Doon
Ceretto
Clos Erasmus
Cloudy Bay
Daniel Rion
Duckhorn
Etienne Sauzet
Gruaud Larose
Guigal
Haut Brion
Henschke
Inniskillin
Insignia
Invictus
J.J. Prum
Kistler
Kracher
La Grave a Pomerol
Leeuwin Estate
Leonetti
Leroy

Lokoya
Louis Latour
Lynch Bages
Martinelli
Matanzas Creek
Merry Edwards
Moet & Chandon
Mouton Rothschild
Numanthia
Opus
Ornellaia
Penfolds
Pesquera
Peter Michael
Pichon Lalande
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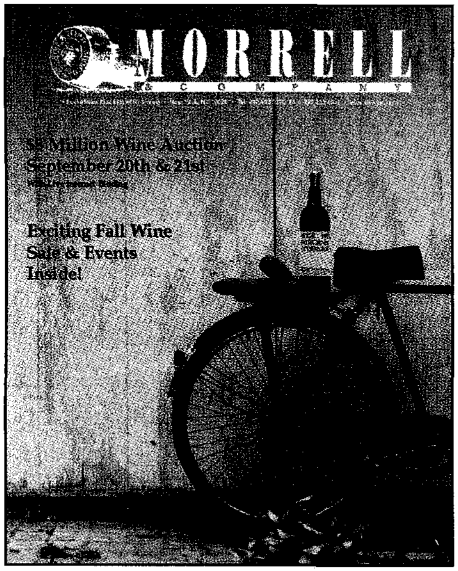

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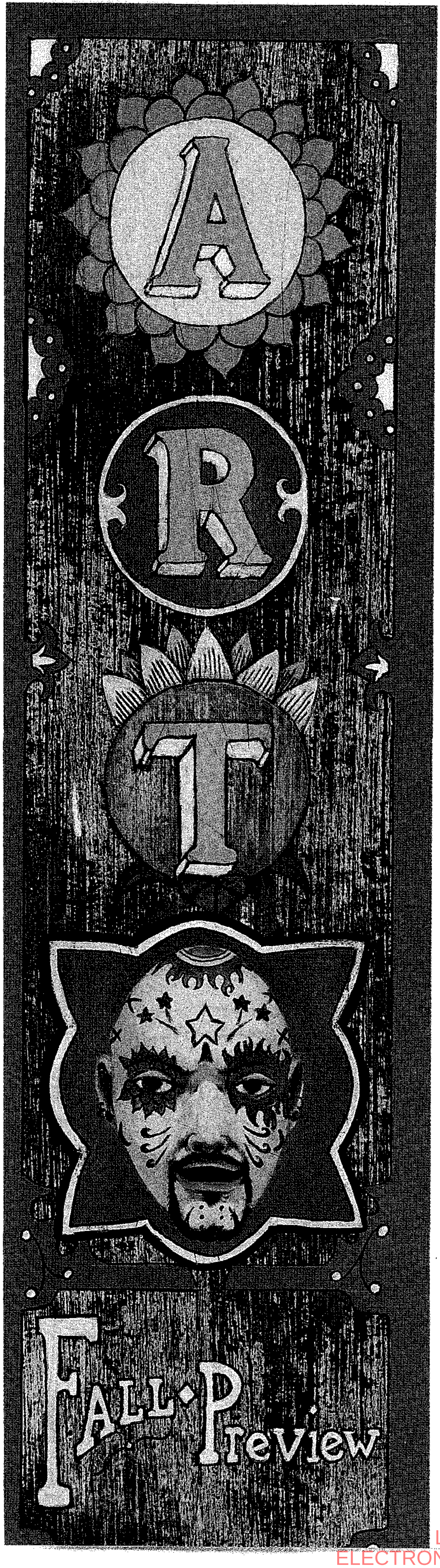
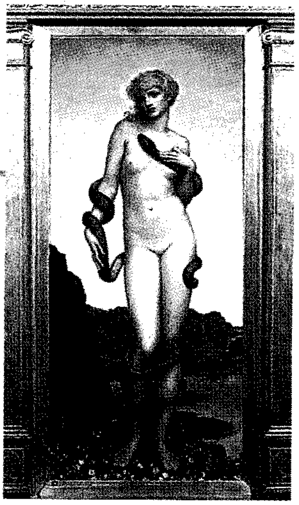


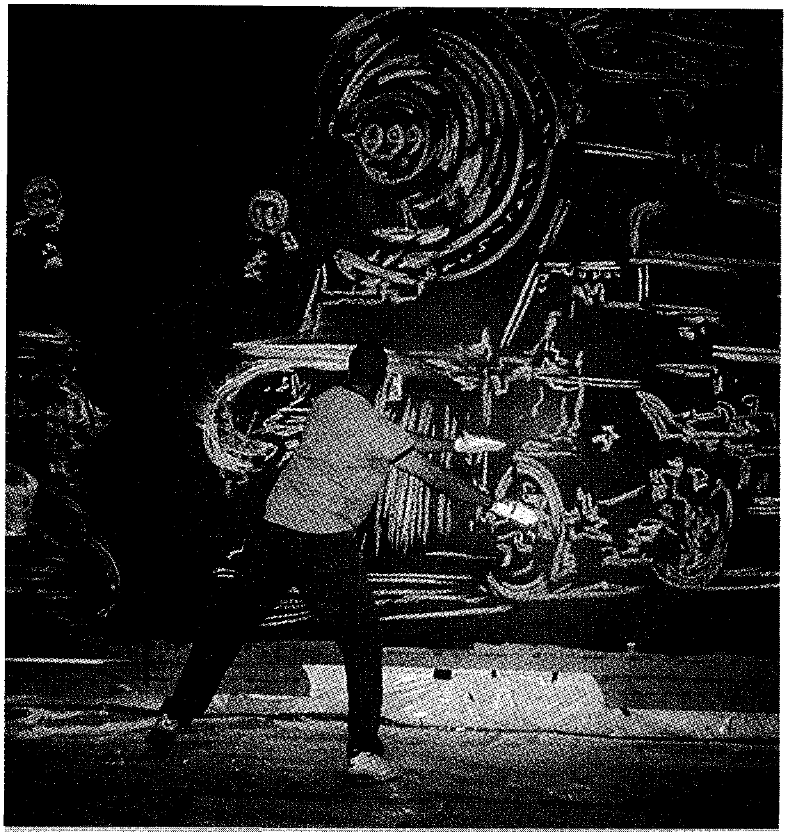
Naked Eye

The Brooklyn Museum takes a peek at **THE VICTORIAN NUDE.**



Exhibitionism: Imagine rooms filled with pictures of naked women who blush, pant, and sigh. Some are tied up with ropes. Others fancy large snakes. The offices of *Maxim*? Actually, it's the Brooklyn Museum's new show on Victorian England. **Revealing details:** "Exposed: The Victorian Nude" will feature 150 works—including painting, sculpture, and photography. Many of the period's biggest names are here—Edwin Landseer, Dante Gabriel Rossetti, Aubrey Beardsley, Edward Burne-Jones. **Bare facts:** Examining "the nude" gives curators the opportunity not only to "expose" prudery but also to open a window onto the Victorian soul. But such academics shouldn't detract from the sheer campy pleasure of a painting like *Faithful Unto Death*, which shows naked Christians (all with Pilates-perfect bodies) about to be devoured by lions in a Roman arena. They look like they are awaiting Xena, the Warrior Princess.

EXPOSED: THE VICTORIAN NUDE, Brooklyn Museum of Art (September 6 to January 5).

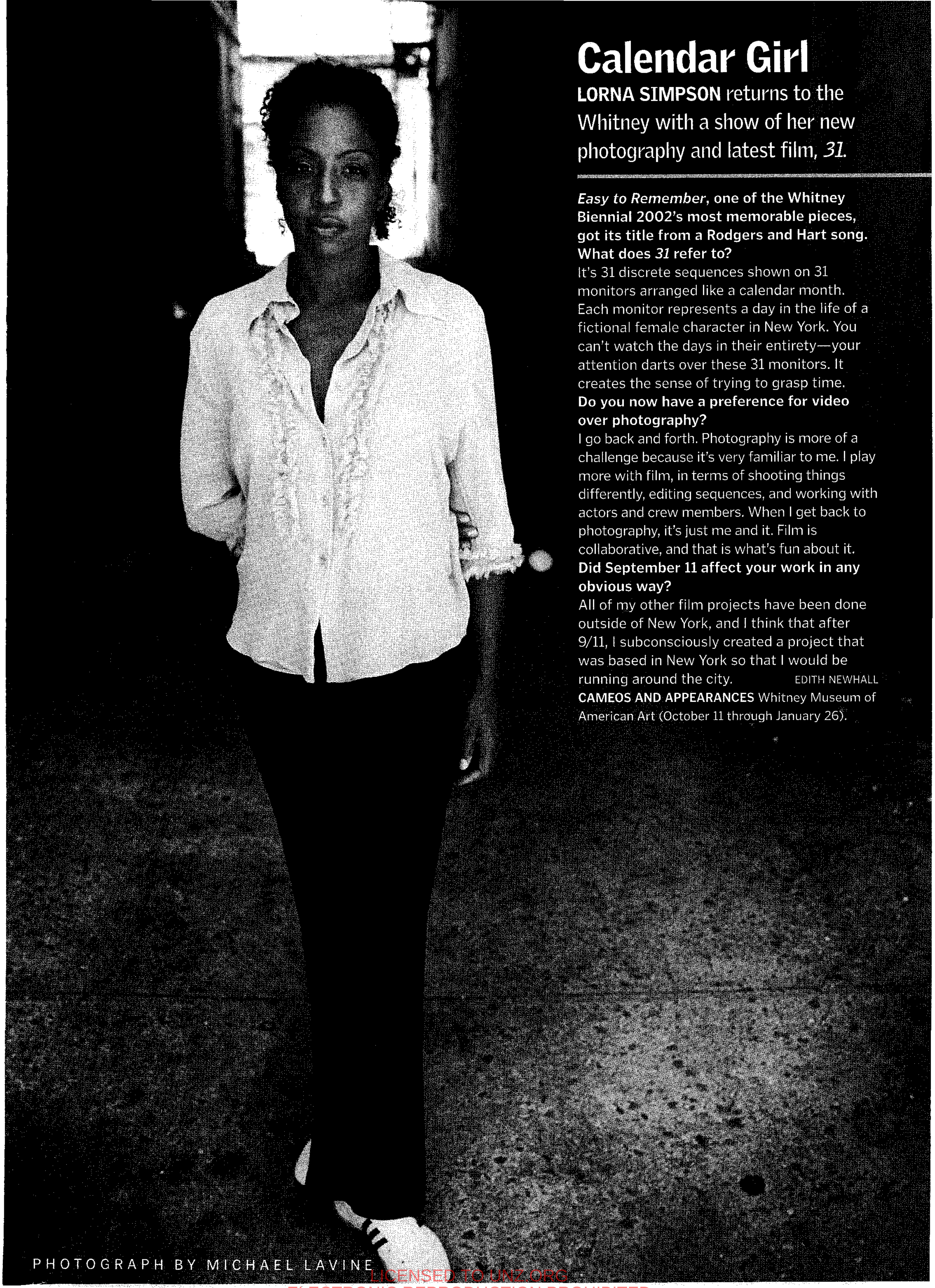


Chalk Show

Confrontational art about racism is so commonplace that it usually has no more effect than the harangue of a street-corner preacher. Perhaps that's why **GARY SIMMONS** is such an alluring figure. His chalk "erasure" works are steeped in issues of race and class, yet he relishes ambiguity. By creating more questions than answers, he teases apart the didactic air of certainty that dead-ends most political art.

GARY SIMMONS, Studio Museum in Harlem (October 9 to January 5).

PHOTOGRAPHS: FROM TOP, COURTESY OF THE DEMORGAN FOUNDATION; COURTESY OF THE STUDIO MUSEUM IN HARLEM



Calendar Girl

LORNA SIMPSON returns to the Whitney with a show of her new photography and latest film, *31*.

Easy to Remember, one of the Whitney Biennial 2002's most memorable pieces, got its title from a Rodgers and Hart song. What does *31* refer to?

It's 31 discrete sequences shown on 31 monitors arranged like a calendar month. Each monitor represents a day in the life of a fictional female character in New York. You can't watch the days in their entirety—your attention darts over these 31 monitors. It creates the sense of trying to grasp time.

Do you now have a preference for video over photography?

I go back and forth. Photography is more of a challenge because it's very familiar to me. I play more with film, in terms of shooting things differently, editing sequences, and working with actors and crew members. When I get back to photography, it's just me and it. Film is collaborative, and that is what's fun about it.

Did September 11 affect your work in any obvious way?

All of my other film projects have been done outside of New York, and I think that after 9/11, I subconsciously created a project that was based in New York so that I would be running around the city. EDITH NEWHALL

CAMEOS AND APPEARANCES Whitney Museum of American Art (October 11 through January 26).

PHOTOGRAPH BY MICHAEL LAVINE

Too Much Information

Video artist **DOUG AITKEN** explores how we filter the world around us.

Both of your new videos deal with perception. *New skin* takes place in a Tokyo apartment occupied by a young woman. The room is filled with magazines, books, pop culture. She gradually recognizes that she's losing her vision, and grows an insatiable appetite for all that is new. The more information she searches for, the more she erases her memory.

The other work, by comparison, is more minimal. *On* is filmed across America, following a direct path, condensing the journey into several hyper-real minutes. There's a tempo of repeating places and scenes which were often separated by hundreds of miles but appear virtually the same. It gives the sense that one is at once everyplace and no place.

To what do you attribute your distinctive style? I'm completely open to the stimulation that surrounds us: an overheard conversation, a part of a film, the way a young couple looks at each other in the evening. We montage everything we experience, and perhaps it is only the editing that each of us does that defines who we are. E.N.

DOUG AITKEN, 303 Gallery (September 14 to October 26).

BuZZ BoX

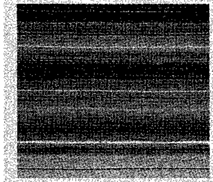
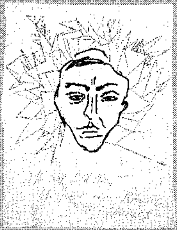
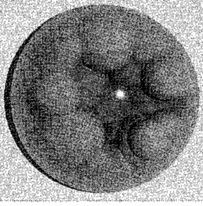
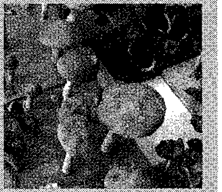
ALEXIS ROCKMAN: "*'Urban Neighbors: Images of NYC Wildlife' at the New York Public Library sounds right up my alley, no pun intended.*"

Star Shooter **As a 10-year-old on the Upper West Side, RICHARD AVEDON stalked the great Russian composer Sergei Rachmaninoff with his Kodak Brownie. Today, in his late seventies, he continues to capture powerful faces. This month, the Met is bringing together 180 of his photographs, ranging from shots of celebrated artists (such as contralto Marian Anderson, above) to images of anonymous drifters, ranch hands, and oil-field workers.**

RICHARD AVEDON: PORTRAITS, Metropolitan Museum of Art (September 26 to January 5).

GET THE PICTURE

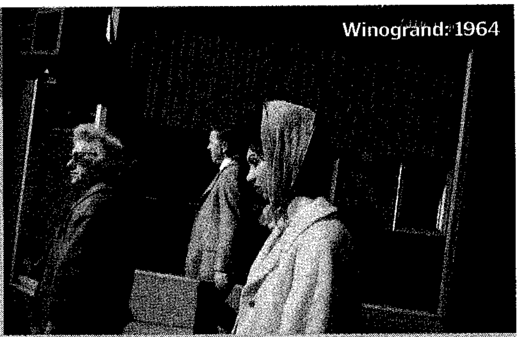
Four up-and-coming Chelsea galleries.

McKENZIE ART 511 W. 25th St., 2nd fl.	**LEHMANN MAUPIN** 540 W. 26th St.	**JG/CONTEMPORARY** 505 W. 28th St.	**JAMES COHAN** 533 W. 26th St.
Valerie McKenzie, the downtown-savvy former director of contemporary art at James Graham & Sons, is now on her own.  **Opening:** September 5 with a show of Chris Gallagher's paintings of undulating, Fiestaware-colored stripes.	 "You could describe it as an experiment in forced perspective," says David Maupin of the gallery's Rem Koolhaas design. **Opening:** September 21 with frankly confessional British installationist Tracey Emin's second solo show in New York.	James Graham & Sons is opening a Chelsea outpost, having joined forces with Jay Grimm, who's now director of the gallery's contemporary-art program. **Opening:** September 26 with Tatyana Murray's latest biomorpic polychrome sculptures. 	Much bigger than their current quarters, this former body shop is designed to accommodate large works.  **Opening:** November 8 with a two-person show, Roxy Paine's showing his mushrooms-on-panel pieces (above); Richard Long, a floor sculpture of stones. E.N.

PHOTOGRAPHS: (ROCKMAN) PATRICK MCMULLAN; (AVEDON) COURTESY OF RICHARD AVEDON; [illegible]

AITKEN PHOTOGRAPHED BY FERGUS GREER

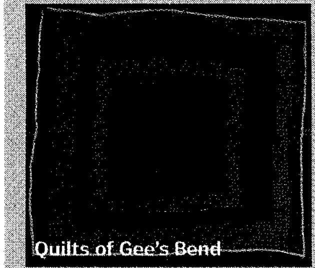
BEST OF THE REST


Winogrand: 1964

SEPTEMBER

"Winogrand: 1964," International Center of Photography, September 13 to December 1. Photographs from a 1964 road trip taken to gauge the country's mood.

"Jo Baer: The Minimalist Years, 1960–1975," Dia Center for the Arts, September 12 to June 15. The artist's all-white paintings bordered by colored bars, and other early efforts.


Quilts of Gee's Bend

"Between Word and Image: Modern Iranian Visual Culture," Grey Art Gallery, September 18 to December 7. Paintings, posters, photographs, and other works from the sixties and seventies.

"Bill Viola: Going Forth by Day," Solomon R. Guggenheim Museum, September 21 to January 12. Projection-based installation exploring the cycles of birth, death, and rebirth.

"The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994," Morgan Library, September 27 to January 12. Works by Carpaccio, Degas, Morandi, and others.

"How New York City Transformed Sex in America," Museum of Sex, September 23 to July 3. The city's sex life, told through letters, photographs, films, and newspapers from 1825 to the present.

"Portrait of the Art World: A Century of *ARTnews* Photographs," New-York Historical Society, September 27 to January 5. A centenary celebration of America's oldest art journal.

"Ferus," September 12 to October 19, Gagosian Gallery. Works from L.A.'s legendary Ferus Gallery—by Larry Bell, Ed Ruscha, Andy Warhol, and others.

"Gloria," White Columns, September 13 to October 20. A survey of works by famous and lesser-known feminist artists of the seventies.

OCTOBER

"From the Kilns of Denmark: Contemporary Danish Ceramics," American Craft Museum, October 1 to January 5. More than 100 pieces dating from the second half of the twentieth century.

"Urban Neighbors: Images of New York City Wildlife," New York Public Library, October 11 to February 1. Prints and photographs of city critters from the Library's collection.

"Adolph Gottlieb: A Survey Exhibition," Jewish Museum, October 11 to March 2. Paintings spanning the Abstract Expressionist's career from 1934 to 1973.

"Dagobert Peche and the Wiener Werkstätte," Neue Galerie, October 11 to February 10. Furniture, jewelry, fabrics, and wallpaper by the Viennese designer.

"Drawing Now: Eight Propositions," MoMA QNS, October 17 to January 6. Small- and large-scale drawings by 26 artists from Asia, Europe, and the Americas.

"Kazari: Decoration and Display in Japan, 15th–19th Centuries," Japan Society, October 17 to December 31. Showcasing the aesthetics of the Muromachi, Momoyama, and Edo periods.

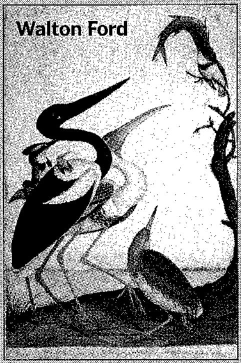
"Théodore Chassériau: The Unknown Romantic," Metropolitan Museum of Art, October 22 to January 5. The first United States retrospective of this disciple of Ingres.

"American Legacy, a Gift to New York," Whitney Museum of American Art, October 24 to January 26. Eighty-six postwar artworks given or promised to the Whitney by members of its board of trustees.

"New Hotels for Global Nomads," Cooper-Hewitt, National Design Museum, Smithsonian Institution, October 29 to March 2. The hotel as a design laboratory and fantasy experience.

"Masterpieces of European Painting From the Toledo Museum of Art," Frick Collection, October 29 to January 5. Works by Paul Cézanne, Gustave Courbet, Camille Pissarro, and others.

Robert Ryman, PaceWildenstein, October 11 to November 9. The material-conscious minimalist's latest canvases.


Walton Ford

Walton Ford, Paul Kasmin Gallery, October 17 to November 16. New watercolors in the artist's exacting nineteenth-century-naturalist style.

NOVEMBER

"Single Channels," P.S.1 Contemporary Art Center, November 10 to TBA. Iconic single-channel videos by Vito Acconci, Joan Jonas, Bruce Nauman, and others.

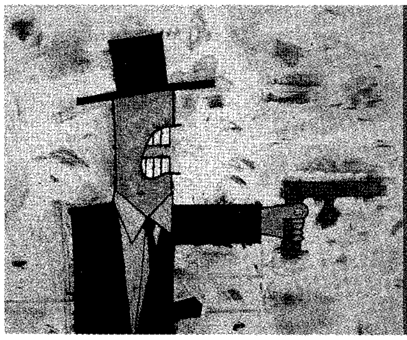
"Blithe Spirit: The Windsor Set," Metropolitan Museum of Art, November 1 to February 9. Café-society *couture* from the years immediately preceding World War II.

"New York Eats Out," New York Public Library, November 8 to March 1. New York's dining-out culture from the nineteenth century to the early sixties.

"Einstein," American Museum of Natural History, November 15 to August 30. Scientific manuscripts, letters, and other documents from the Albert Einstein Archives.

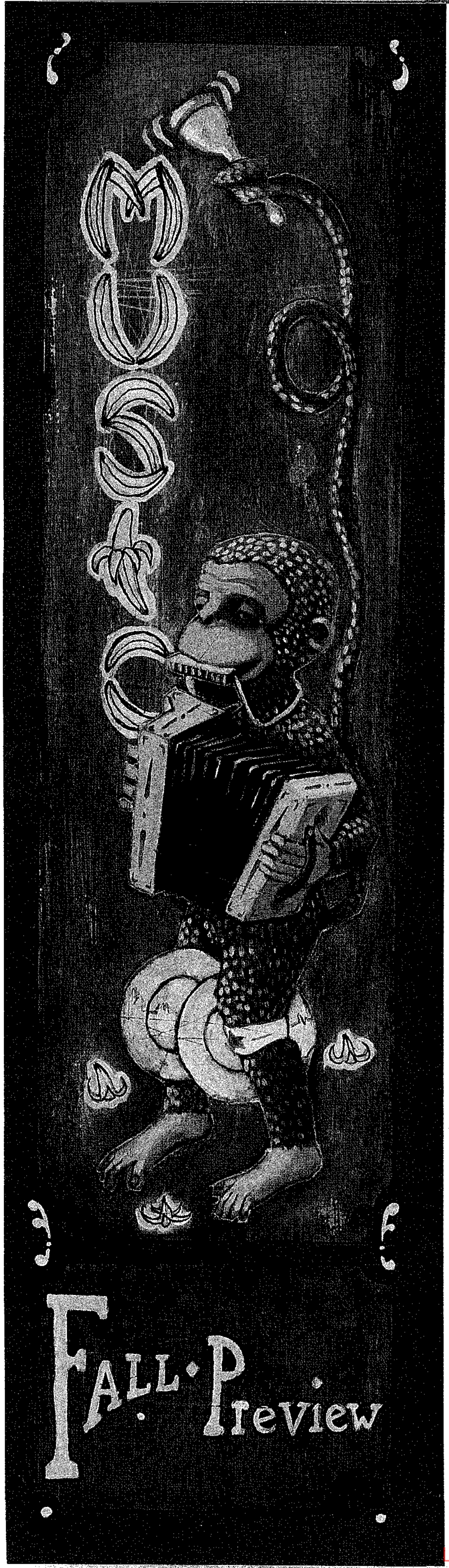
"Le Corbusier Before Le Corbusier," Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, November 22 to February 23. The architect's early artistic endeavors.

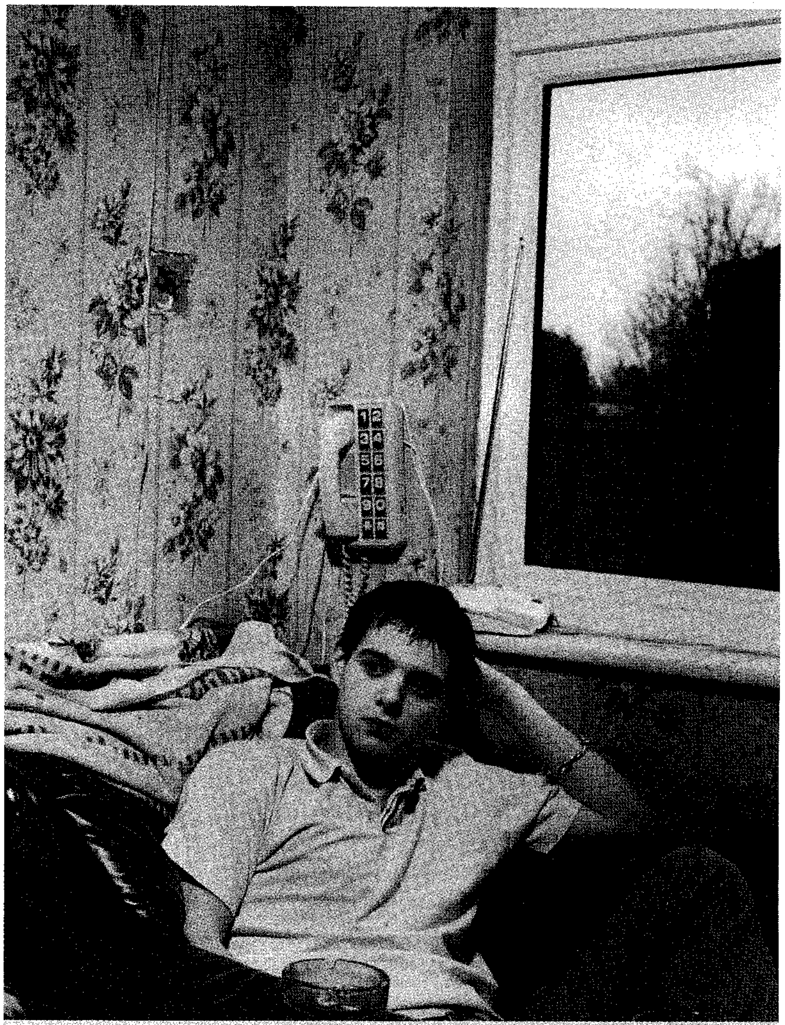
"The Quilts of Gee's Bend," Whitney Museum of American Art, November 21 to March 2. Seventy quilts made between the twenties and the nineties by the women of a rural Alabama town.



All the Rage **CARROLL DUNHAM**'s first museum survey comes later than some of his peers'—he's 52—but at the right time and in the right place. His paintings of angry box-headed men in battles—a development of the past five years that's drawn comparisons to *South Park* and the late works of Philip Guston—are his strongest yet. E.N.

CARROLL DUNHAM: PAINTINGS, New Museum of Contemporary Art (October 31 to February 2).





The English Beat

Meet Brixton-bred rapper **MIKE SKINNER**, also known as "The Streets" (just don't call him the British Eminem).

Hi, his name is . . . : At 23, D.J. and production wunderkind Mike Skinner has created an album that captures the state of youth culture in the UK with the vividness of the Clash's debut or *Trainspotting*, all set to "two-step garage" (a UK-bred genre that melds drum and bass and soulful house). **Great white hope:** Like Eminem, Skinner is an impossibly witty white emcee ("We met through a shared view / She loved me and I did, too"). He's also an innovative producer who utilizes outré rhythms and samples. **Basement tapes:** *Original Pirate Material* was produced entirely in Skinner's Brixton flat. This is typical two-step: Many producers use downloadable "studio" programs or even PlayStation's beat-making software. **Story to tell:** Skinner is a compelling narrator with an eye for detail. "Weak Become Heroes" (about his first ecstasy experience) is the best, most honest song about E culture since Pulp's "Sorted for E's and Wizz." **Language barrier:** Chock-full of street slang delivered in a thick brogue, *Original Pirate Material* can be as difficult to get through as *A Clockwork Orange*. Among the Skinnerisms: *less 'ave it* (let's have a good time), *chase brown* (do heroin), and *show him you're a man football-fan-style* (bring psychotic rage to a street fight). ETHAN BROWN

ORIGINAL PIRATE MATERIAL (Vice Records; October 22).

GROOMING BY GIANNANDREA/INDEPENDENT NY/KIEHL'S; STYLING BY APRIL JOHNSON/INDEPENDENT NY; CLOTHING BY LEVI'S. PHOTOGRAPH (THE STREETS) BY EUAN SPENCER.

PHOTOGRAPHED BY JOHN HUBA

Take Five

Twang-rocker Ryan Adams returns with *Demolition,* culled from five unreleased albums.

So what's being demolished?
No, *demo*-lition, as in record demo. Ha ha. I wasn't going to release a record this year, because people were getting very tired of me.

How could you tell?
Ooooh—every other music magazine is calling me a twat.

Is there a theme connecting the thirteen songs?
They were all favorites of a friend of mine who died of cancer. I really loved her, but she's dead. That's what happens.

Romantic disaster is a thread. What's the best kiss-off line ever thrown at you?
Besides "Fuck off and die"? Maybe the girl who said, "Eat a salad once in a while."

Are you touring?
I'll go out with a guitar and a piano. But anyone that thinks they should buy *Demolition* should buy *Daybreaker* by my friend Beth Orton instead. She's a real songwriter. I'm just a fucking bigmouth.

Yeah, but I'll bet you can get tickets to see the Stones at Roseland.
Yup. Without any problem. Hey, man, it's not my fault that Keith likes me. CHRIS SMITH

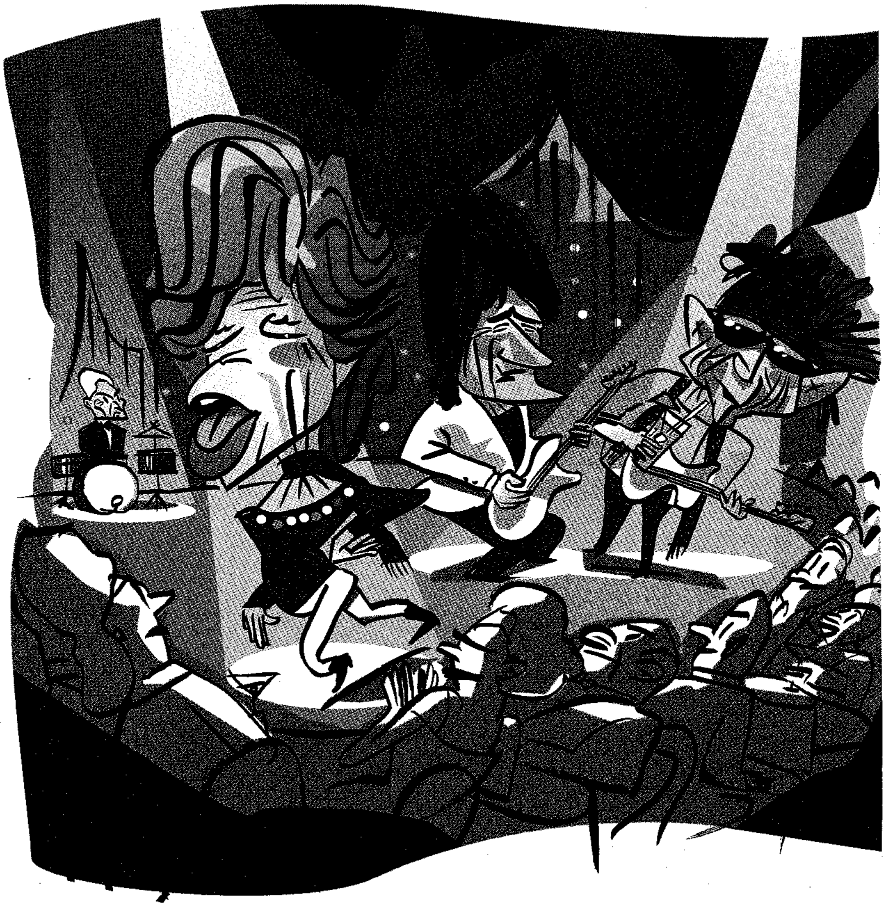
DEMOLITION (Lost Highway; September 24). Ryan Adams appears at the Beacon Theater October 10.

Old Masters

The **ROLLING STONES** add a few new wrinkles to their live act.

Yes, it's a bit of a circus—it generally has been since the 1975 tour—but if you look beyond the fireworks, the various inflatable objects, and Mick's bright-yellow tights, there's never been any doubt that they really are a wonderful rock-and-roll band. Keith, for God's sake. Charlie. And look at that back catalogue. That's what they'll be doing, with their first career-spanning anthology imminent and only four new songs to flog. But what a chance for the Stones to surprise us. Because assuming Jagger's in fine voice, it really comes down to the set list. Early intelligence from the Toronto rehearsals suggests some tantalizing possibilities: "Casino Boogie," "She Smiled Sweetly," "I'm a King Bee," "Heart of Stone." It's all a matter of taste—one fan's blues harmonica is another's smoke machine—but we certainly won't be crestfallen if they choose to skip "Hot Stuff" and slip into "Torn and Frayed." And sure, if Mick decides he wants to sing it suspended upside down from an enormous papier-mâché codpiece, we're willing to meet him halfway. GEORGE KALOGERAKIS

FORTY LICKS (Virgin; October 1). The Stones appear at Madison Square Garden September 26; Giants Stadium September 28; Roseland September 30.



Rio Bravo

Brazil's **CAETANO VELOSO** gets some northern exposure.

It is not often that the Bob Dylan of Brazil comes to town. But people say the Bahian pop singer Caetano Veloso is exactly that (even if he'd just as soon be known as the John Cage or the Ray Charles of Brazil), and this fall he'll be very much in evidence with a new, live two-CD set, a concert at the Beacon, and the publication of his cultural manifesto-slash-autobiography, *Tropical Truth*, which details the rise of *tropicalismo*, the distinctly Brazilian tao of seductive art and ruthless resistance. Renaissance man as revolutionary, historian, and poet—there aren't many like Caetano, who just hit 60 and still sings some of the world's fiercest love songs. With Caetano, whose deceptively lilting tunes tell of prayers taken "down to zero" and "coral snakes" that are not really coral, you never know whether to curl up beside him or duck. MARK JACOBSON

TROPICAL TRUTH (Knopf; October); *Live in Bahia* (Nonesuch; October 22). Caetano Veloso appears at the Beacon Theater November 22.

RISE AND SHINE

After three decent major-label releases, **KIM RICHEY** lets fly a masterpiece that's as bluesy, resilient, and seductive as vintage Lucinda Williams. *Rise* is the title of the album, and Richey's voice floats and shimmers in the air like some countrified angel. Her vocals are so intimate she might be singing bedtime lullabies. That is, if the stories she tells weren't alternately agonizing and sultry. "Girl in a Car" is two lanes of slow-rolling heartbreak. "Good Day Here" is a luminous hymn to the right now, sailing on soulful piano and banjo. Producer Bill Bottrell, who coaxed gems from Sheryl Crow (*Tuesday Night Music Club*) and Shelby Lynne (*I Am Shelby Lynne*), has co-piloted the 45-year-old Richey to magical heights. C.S.

RISE (Lost Highway; October 1).

ILLUSTRATION BY TOM BACHTELL

Jersey Boy

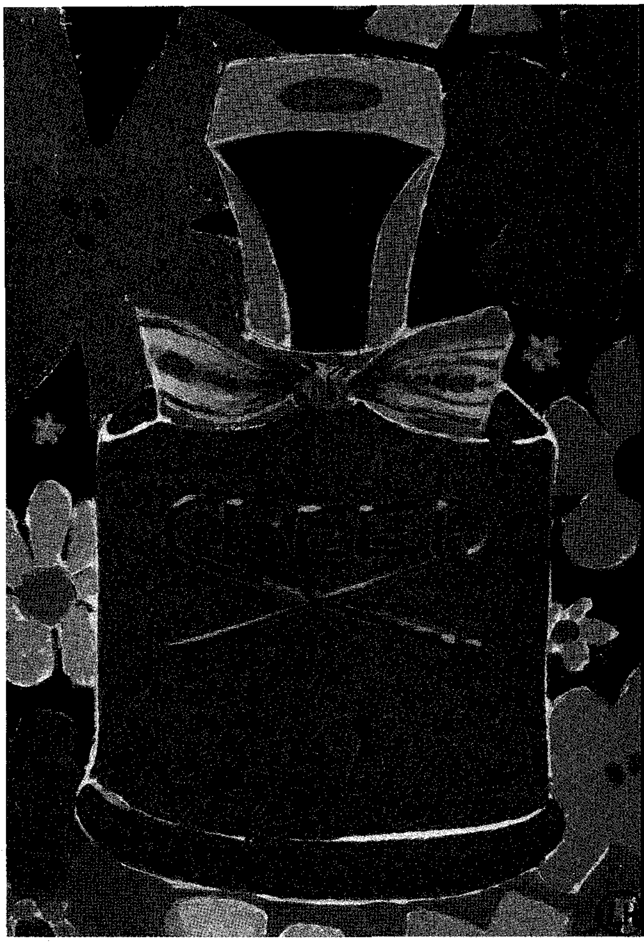
On JON BON JOVI's first album since 9/11, the arena rocker remembers where he came from.

New Jersey—particularly Middletown—was devastated by 9/11.
There are children in my kids' school who lost their parents. You want to help, but you're not sure what you can do. We did shows in Red Bank for the local community, and we participated in the "Tribute to Heroes" telethon as well as the Concert for New York City. I'm not a fireman, I'm not a police officer, I'm not a metalworker; this was what I could do.

So does *Bounce*, like Springsteen's *The Rising*, reflect on 9/11 at all?
The title is open to interpretation, depending upon who is holding it in their hands. It could be literally as simple as bouncing up and down, but it is also a reference to Bon Jovi's resiliency over the years as well as the resiliency of the city and the country. We had already begun the writing process when the Trade Center was attacked, so obviously we were affected. But as the weeks went on and we continued, we weren't writing so much about the day itself but about how we felt afterward. So the first batch of songs was much darker, whereas the later songs, the ones that ended up on *Bounce*, don't shy away from the topic but aren't heavy-handed about it.

And like Springsteen, you've managed to remain relevant even as subgenres like "nu-metal" take over the pop charts.
We have always considered ourselves a bar band that plays really big bars. After almost twenty years, we know who we are. We know where we fit in. We're still relevant because we haven't tried to become something we're not. We focus on writing the best songs we can for ourselves, and when folks embrace them, it's magic. E.B.

BOUNCE (Universal; October 8).



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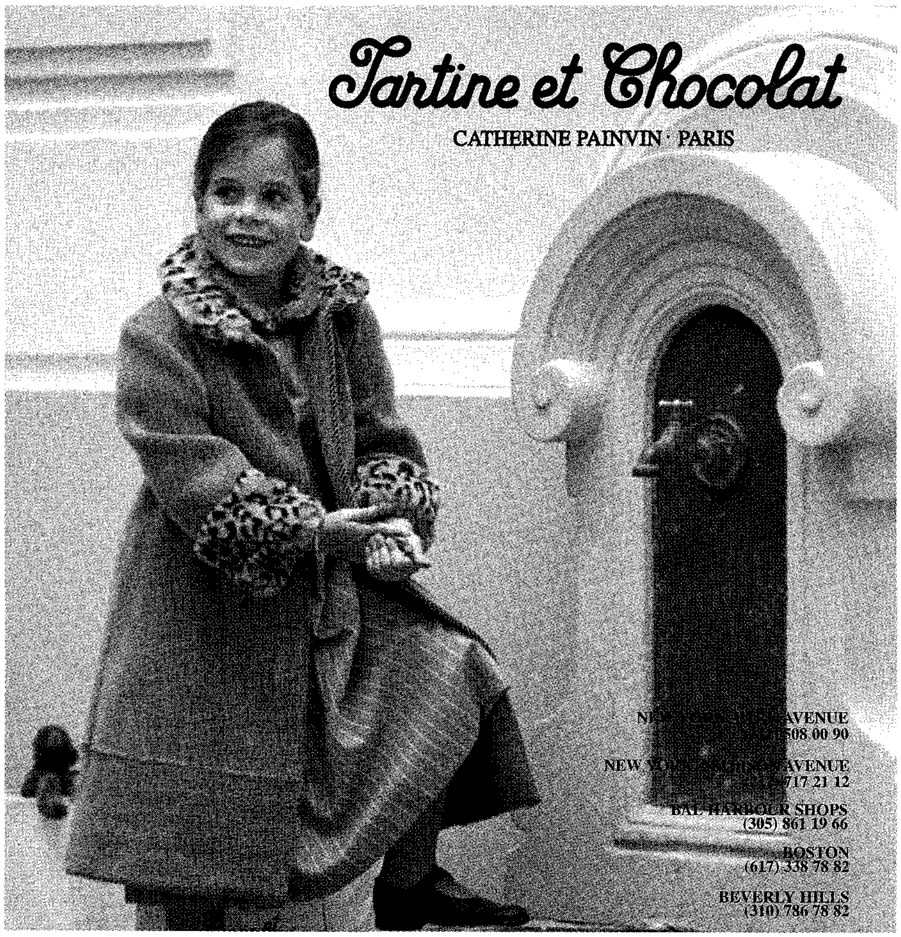

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Blue Notes

TONI BRAXTON is actually much happier than she sounds.

Producers are now so central to R&B that I've got to ask, who are you working with on your new album?
Irv Gotti; Rodney Jerkins; Babyface; Mannie Fresh; Brandy's husband, Robert Smith; and the Neptunes.

It's hard to imagine the Neptunes' chaotic sonics with your voice.
It's really hot, very James Brown–sounding, actually. Great producers make tracks for the artist—not for themselves.

What do you make of young R&B stars like Ashanti?
I think Ashanti—who co-wrote a song on my new album, by the way—has reminded people of just how fly R&B can be. I'm also really into rock right now. When I see the lead singer of Puddle of Mudd, oh, Lord, I need a drink.

So many of your songs are about broken relationships and wronged women—will that change?
You know, I was going to do a bunch of happy songs, but Babyface said, "You can throw one or two in there, but please don't make the whole album that way."

Audiences seem okay with Mary J. being happy—why not you?
I guess it's my voice. It's that huskiness, that heaviness I have—that just doesn't work with optimism.

So your new project won't be a radical departure?
No. But I think I'm better at what I'm doing, so that will come through. I wanted to call the album *Amplified,* but then L. A. Reid reminded me that Q-Tip had an album called *Amplified.* Is there a Spanish word for "amplified"? E.B.

TITLE TBA (Arista; October 29).

BuZZ BoX **EVE:** *"Santana, I'm a huge fan, and I was so impressed by the last record. I think he is amazing!"*

He's Beck

Only five tracks from Beck's new album, *Sea Change,* were made available to the media, but the meaning of the title seems clear already: He's traded the eclecticism of *Odelay* and the smirky postmodernism of *Midnite Vultures* for country and western telegraphed with the unsmiling sensibility of Johnny Cash. All five songs feature languid acoustic guitar, spacy atmospherics, and woeful lyrics like "There's one road to civilization / but there's no road back to you." But then, who knows? Rumor has it that Beck is still tinkering and that new producers may be brought in to vary the sound.

SEA CHANGE (Geffen; September 24).

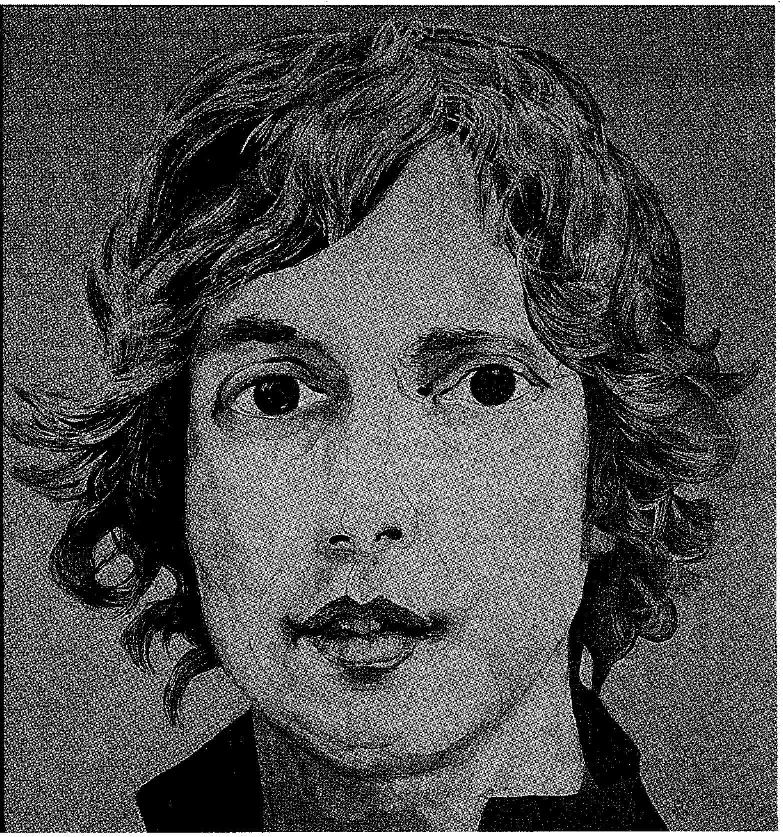

ILLUSTRATION BY RACHAEL SOLOMAN

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About a Boy

GAVIN DEGRAW already knows what he wants to do when he grows up.

Singer-songwriter Gavin DeGraw looms—large or small, time will tell—on the pop horizon. Building on the buzz from his local club gigs, he recently signed with Clive Davis's J Records and is now recording his debut. A son of musicians, DeGraw, 25, grew up in the Catskills ("I was a cradle singer—started singing before I could talk") and had his epiphany at 15, at a Billy Joel concert ("Afterwards, we got in the car, and I said to my parents, 'Well, I think I know what I wanna do now' "). DeGraw moved to New York in 1998 and has performed regularly, accompanying himself on piano and guitar. Wholesome and polite, he writes and sings straightforward, easy-on-the-ears tunes in an appealing, precociously soulful voice. "You start kissing her and whatnot," he said at a recent, packed showcase at Joe's Pub, introducing yet another relationship song, "and she starts saying her ex-boyfriend's name. Personally, it never happened to me, but if it had, I'd be very upset. And it would make me write a song about it." G.K.

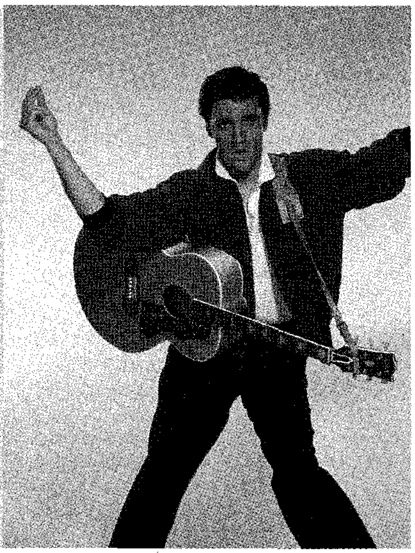
TITLE TBA (J Records; December).

Return of the King

Apparently, **ELVIS PRESLEY** hasn't left the building just yet.

It's been 25 years since the Clash railed against Elvis nostalgia on "1977," a period marked by one posthumous Presley set after another, and yet there's very little that seems depressing or recycled about the release later this month of *Elvis 30 #1 Hits*. As *Roots Revolution*, a recently released repackaging (and rerecording in some spots) of Presley songs from the "Louisiana Hayride" radio shows of 1954–56 reminds us, there's still a lot of life in the King yet. Alternating between bluegrass, blues, and country, *Roots Revolution* is a miscegenetic masterpiece. *Elvis 30 #1 Hits*, which includes "Heartbreak Hotel," "Burning Love," and a clever, Fatboy Slim–esque dance remix of the little-known Presley rave-up "A Little Less Conversation" that was a huge hit in Europe and Asia this summer, is unlikely to yield as many surprises as the untamed Presley of *Roots*. But it will bring one of pop's most ambitious and exciting eras vividly back to life. E.B.

ELVIS 30 #1 HITS (RCA; September 24).



PHOTOGRAPHED BY FRANK W. OCKENFELS 3

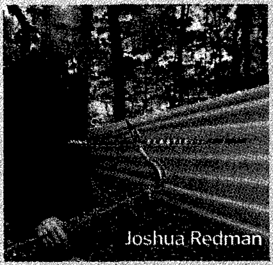
BEST OF THE REST

SEPTEMBER

Speech, *Spiritual People* (IMusic). The former Arrested Development front man returns with more organic hip-hop.

Joshua Redman, *Elastic* (Warner Bros.). Live studio album recorded in New York; more boogie than bebop.

Layo and Bushwacka!, *Night Works* (XL/Beggars Group). British D.J. duo who were eighties before the eighties offer an album of synthy house highlighted by a dance-floor smash that samples Devo's "Mongoloid."


Joshua Redman

Enrique Iglesias, *Quivás* (Columbia). The Latin pop heartthrob releases his first Spanish-language album in the U.S.

Various Artists, *Kindred Spirits: A Tribute to the Songs of Johnny Cash* (Sony Nashville). Tribute to the man in black that includes gritty contributions from Springsteen and Dylan.

Peter Gabriel, *Up* (Geffen). His first album in a decade is as conceptual and big-minded as his eighties albums like *So*.

Wynton Marsalis, *All Rise* (Sony Classical). A rare choral-orchestral work from Marsalis.

OCTOBER

Tom Petty, *The Last D.J.* (Warner Bros.). An odd title for such an avowed hater of disco, but Petty stays on the roots-rock trail, even bringing along Fleetwood Mac's Lindsey Buckingham.

Carlos Santana

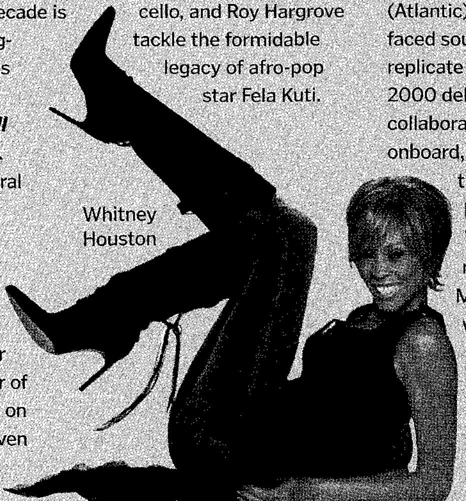
Jurassic 5, *Power in Numbers* (Interscope). Los Angeles's great interpreters of old-school hip-hop return.

Santana, title TBA (Arista). Now that Clive Davis has decamped to J Records, perhaps Santana's follow-up to *Supernatural* will have less guest-spot pandering and more ax inspiration.

Röyksopp, *Melody A.M.* (Astralwerks). Norwegian duo turn the stale "chill-out" genre into something fun, kicky, and weird.

Nick Carter, *Now or Never* (Jive). The Backstreet Boys' youngest gun goes solo but retains BSB producers like Max Martin, a shame considering how former 'N Sync–er Justin Timberlake is apparently heading into more outré territory with his first solo project.

Various Artists, *Red Hot + Riot!* (MCA). The likes of D'Angelo, Meshell Ndegeocello, and Roy Hargrove tackle the formidable legacy of afro-pop star Fela Kuti.


Whitney Houston

Badly Drawn Boy, *Have You Fed the Fish?* (Artist Direct/XL). Fresh off the success of his *About a Boy* soundtrack, the UK singer-songwriter returns with more narcoleptic folk.

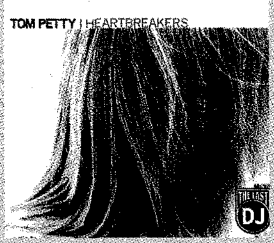
The Donnas, *Spend the Night* (Atlantic). The major-label debut of the Ramones-worshiping three-chord wonder girls.

NOVEMBER

Whitney Houston, title TBA (Arista). The diva's long-awaited return. Unfortunately, the terrible new single "Whatulookinat" doesn't spell comeback.

Lil' Kim, title TBA (Atlantic). She had a major sophomore slump, but the rude girl's still got it in her.

TLC, title TBA (Arista). To no one's surprise, this is reportedly heavy on contributions from deceased singer Left Eye. Ironic given that Arista still won't release Left Eye's solo album in the U.S.



Craig David, title TBA (Atlantic). England's baby-faced soul man attempts to replicate the success of his 2000 debut. Longtime David collaborator Mark Hill is again onboard, so expect more of the same slinky R&B.

Matchbox 20, title TBA (Atlantic). Alt rock's masters of the Milquetoast return with more balladeering and straight-ahead rock anthems.

TO BE SCHEDULED: Also look for new albums from Nas, Jay-Z, Tracy Chapman, and Third Eye Blind.

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Behind the Music

The Philharmonic's new conductor **LORIN MAAZEL** sounds off.

On September 18, you're taking the reins of the New York Philharmonic. And 60 years ago, nearly to the day, you made your conducting debut there as an 11-year-old prodigy. Do you feel like you were destined for the job?
Amazing—I never thought of that—you're the first person to bring it to my attention. I used to dream of becoming music director of the New York Philharmonic. When I was disgruntled with the world, I'd say, "You'll see! One day!"

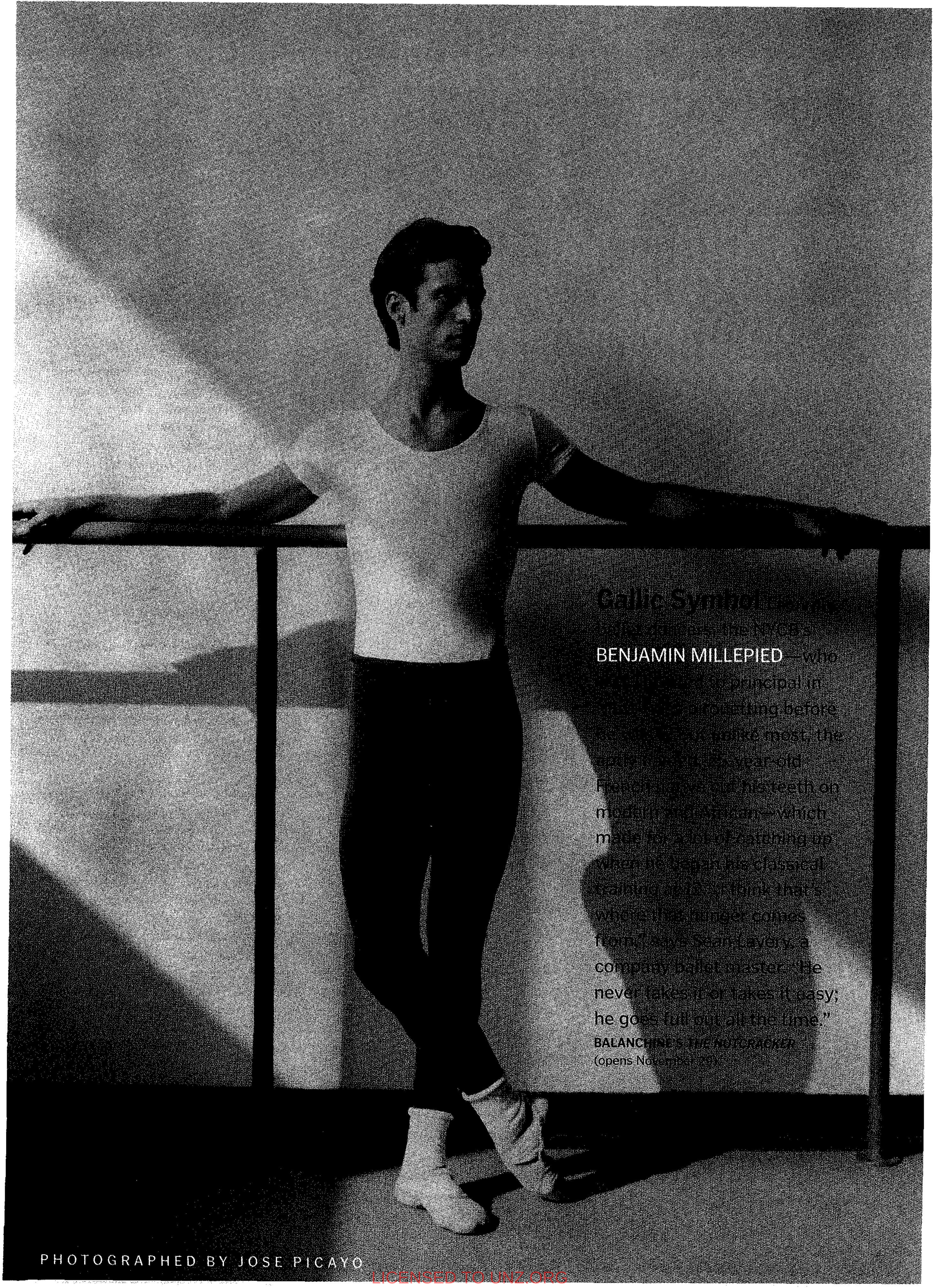
Some critics complain that you might have trouble attracting a younger audience because you stick to the Middle European repertory and don't commission enough new work.
Paying lip service to a fad or what you perceive to be a need is counterproductive. If you're going to commission new works, you look at a composer's track record, but then you must also be able to connect yourself to the piece. If we do a piece, it will be because I believe in it. We're starting out with John Adams and Ludwig von Beethoven—I think that says it all.

The Adams piece, "On the Transmigration of Souls," was written to commemorate the September 11 attacks. Is music up to that task?
Healing comes through the release of emotions that only music can achieve. Music has no end. You can cut it off arbitrarily, but it's still floating on some plane. It's there in memory, incredibly in one's dreams. It means continuity, hope—survival.

How do you feel about the plans to tear down Avery Fisher Hall and build a new one? Does the Phil really need a new auditorium?
It's not just the acoustics, it's also the feeling of the hall. It's not intimate, not warm. It doesn't have the dignity and timelessness of the great halls of Europe or of Carnegie Hall. A superb orchestra like this needs the finest concert hall in the world, and that it doesn't have—so why not go for it?

What about your own composing? Your opera based on Orwell's *1984* is scheduled to premiere in 2005, and we hear you once considered doing a Broadway musical.
I haven't lost that idea, and I think I have a subject, but I just don't have the time. Had it not been for this appointment, I probably would have written it. So you've been saved from yet another bad musical by the New York Philharmonic. ROBIN TABACHNIK

NEW YORK PHILHARMONIC (season begins September 18).



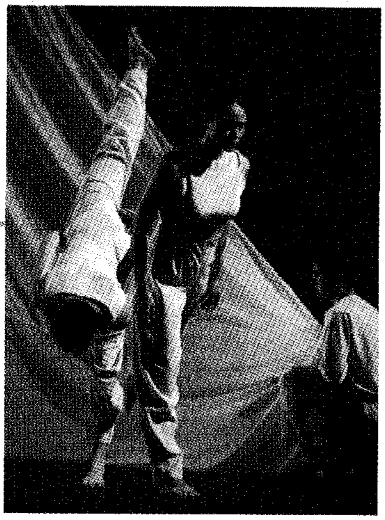
Gallic Symbol [illegible] ballet dancers, the NYCB's **BENJAMIN MILLEPIED**—who [illegible] principal in [illegible] pirouetting before [illegible] unlike most, the [illegible] year-old French [illegible] cut his teeth on modern and African—which made for a lot of catching up when he began his classical training at 12. "I think that's where this hunger comes from," says Sean Lavery, a company ballet master. "He never fakes it or takes it easy; he goes full out all the time."

BALANCHINE'S *THE NUTCRACKER*
(opens November 20)

PHOTOGRAPHED BY JOSE PICAYO

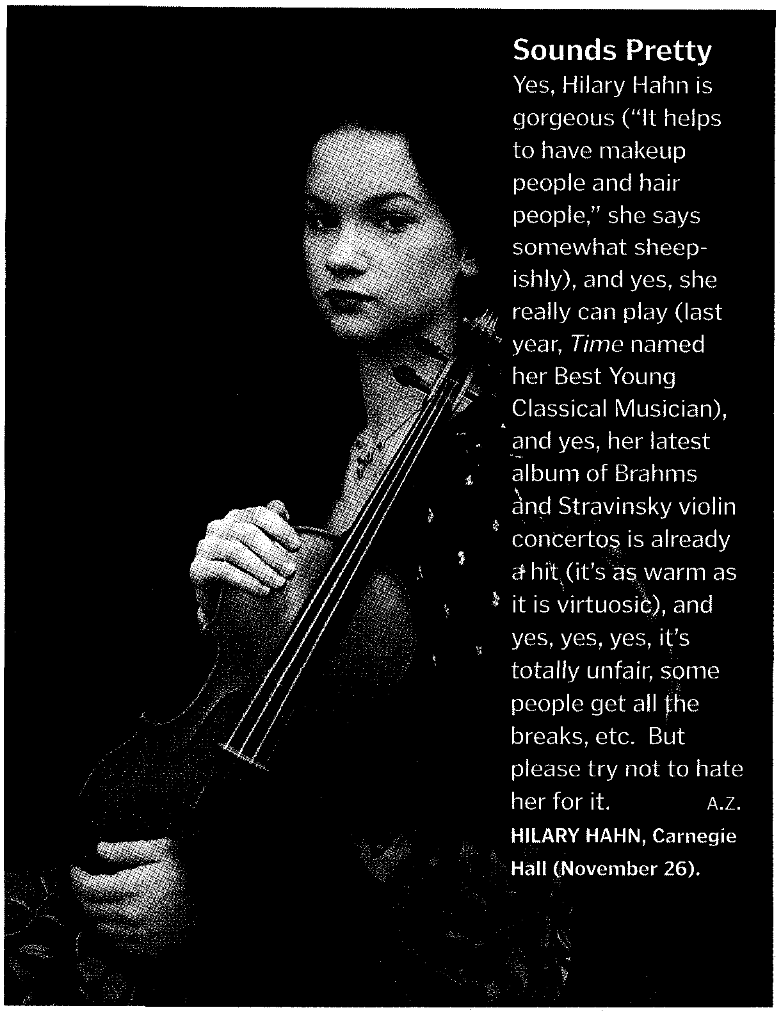
What's Old Is New

TRISHA BROWN takes a fresh look at the classics.



For most of her long career, maverick dance choreographer **Trisha Brown**'s tastes leaned more toward John Cage than Franz Schubert. "Classical music is so fresh to me now as a result," she says. In fact, the postmodern pioneer who used to worry that text, narrative, and music were ties that bound has become taken with storytelling and big lush scores, such as Monteverdi's 1607 opera *L'Orfeo* with baritone Simon Keenlyside in 1998, and Salvatore Sciarrino's opera *Luci Mie Traditrici* at last year's Lincoln Center Festival. "I just reached one of those turning points in my life where I asked myself: Do you want to keep making these dances you know very well how to make, or do you want to try something new?" she says. "I have less time in front of me than I have behind me. It was one of those moments." Now she's working with Keenlyside again in *Winterreise*, a staged version of Schubert's epic song cycle. ALICIA ZUCKERMAN

WINTERREISE, John Jay College Theater (opens December 2).



Sounds Pretty

Yes, Hilary Hahn is gorgeous ("It helps to have makeup people and hair people," she says somewhat sheepishly), and yes, she really can play (last year, *Time* named her Best Young Classical Musician), and yes, her latest album of Brahms and Stravinsky violin concertos is already a hit (it's as warm as it is virtuosic), and yes, yes, yes, it's totally unfair, some people get all the breaks, etc. But please try not to hate her for it. A.Z.

HILARY HAHN, Carnegie Hall (November 26).

THE NEXT BIG SING

When Luciano Pavarotti became a no-show at his unannounced operatic farewell at the Metropolitan last May, an era definitely came to an end. But fear not. Tenors are not yet an extinct species, and the Met has plenty more waiting in the wings. Here are just a few to anticipate in the months to come. PETER G. DAVIS

Plácido Domingo. This apparently indestructible primo tenore carries on, first as the star of this year's opening-night gala on September 23 and later as Andrea Chénier. Rumors that chunks of Giordano's opera will be transposed down for the veteran divo are surely nothing but slander.

Juan Diego Flórez. Everyone, it seems, loves this boyishly dashing tenore di grazia, even though his light voice is unlikely to take him far beyond the bel canto roles that are now his specialty. Beginning on September 28, Flórez sings Prince Ramiro in Rossini's *La Cenerentola.*

Marcello Giordani. When he's at his best, no other Italian tenor now matches him in the spinto Verdi-Puccini repertory. On October 21, Giordani tests his mettle in Bellini, singing the title role in the new Met production of *Il Pirata* with Renée Fleming.

Marcelo Álvarez. So far, his Met outings have not generated the excitement one might expect from his recordings, which reveal a sweet and plangent tenor especially suited to French opera. Perhaps he will get lucky as Edgardo in *Lucia di Lammermoor,* beginning November 11.

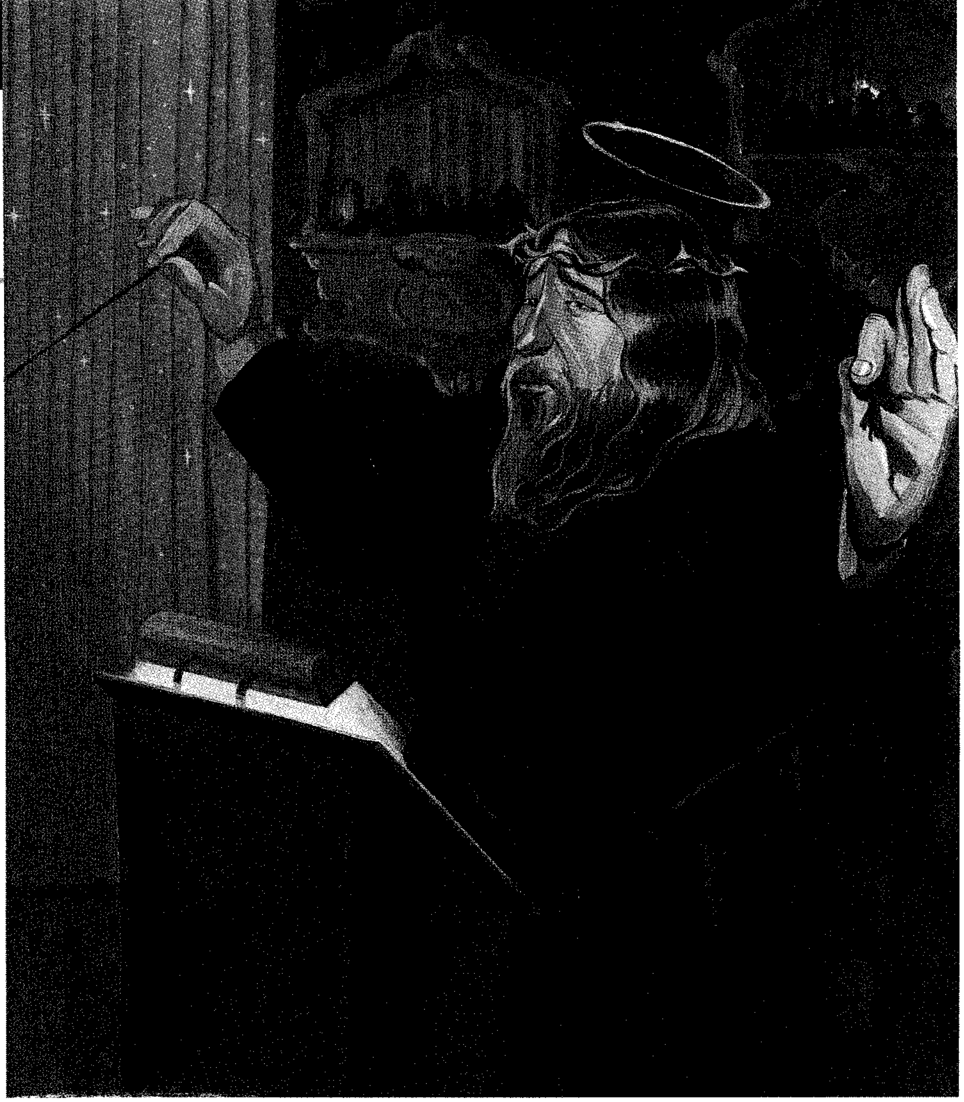
Neil Shicoff. After a three-year absence, Shicoff returned to the Met in 2000, and his fans are the happier for it. His European triumph, Eléazar in Halévy's *La Juive,* won't arrive at the Met until next season, but on January 2 he offers another of his specialties, Don José in Bizet's *Carmen.*

Salvatore Licitra. The tenor who stepped in for Pavarotti last spring to make his Met debut, Licitra is currently booked up and will not return until the season after next. For those who missed him, he will be at Carnegie Hall on January 23 with the Collegiate Chorale in a concert performance of Verdi's *La Forza del Destino.*

PHOTOGRAPHS: FROM TOP, (TRISHA BROWN) COURTESY OF TRISHA BROWN DANCE COMPANY; (HAHN) PHOTOGRAPH BY JOHN HUBA; (TENOR CHART) FROM TOP, JOHN ATASHIAN/RETNA LTD.; WINNIE KLOTZ/METROPOLITAN OPERA (4); CHRISTIAN STEINER/METROPOLITAN OPERA;

In the Spirit

After a difficult year, classical music has found religion.



More than ever these days, it seems, the world needs the consolation and reassurance only music can provide, which doubtless explains the unusual number of major new works with spiritual themes to be performed in New York City this fall. • John Adams's *On the Transmigration of Souls*, a New York Philharmonic commission that has its premiere on September 19 under Lorin Maazel's direction, addresses the tragic events of September 11 using missing-persons flyers and the names of those killed in the attack. Adams says that he intends his piece to be in the spirit of the Schiller ode set by Beethoven in his Ninth Symphony (to be heard later in the evening), a poem stating that we are all united by a common bond of humanity. • One fascinating project commissioned by the International Bach Akademie Stuttgart's "Passion 2000 Festival," in honor of the 250th anniversary of Bach's death, is just now reaching New York. Four composers were invited to reinterpret a genre in which Bach set the standard, and two of these works will be performed as part of BAM's Next Wave Festival: Osvaldo Golijov's *La Pasión Según San Marcos* (October 30, November 1 and 2) and Tan Dun's *Water Passion* (December 11, 13, and 14). • In Golijov's Passion, the news of Jesus' birth is carried by voices and drums, Latin rhythms punctuate the story, and Brazilian instruments help bring the familiar events of the Gospel alive in new, unusually sensuous ways. Seventeen illuminated water bowls, a metaphor for the unity of eternal rituals, dominate Tan Dun's setting of Saint Matthew. The musical texture is punctuated by monk chants, Tuvan overtone singing, Chinese-opera vocal techniques, and electronically processed sounds of ancient string instruments to suggest an atmosphere both archaic and timeless. • The American Composers Orchestra gives the New York premiere of John Harbison's *Four Psalms* on November 3 in Carnegie Hall, Steven Sloane conducting. Written to mark the fiftieth anniversary of the founding of the State of Israel, the four psalms are sung in Hebrew and interspersed with English commentary on contemporary Israel by living people.

PETER G. DAVIS

BUZZ BOX **RENÉE FLEMING:** *"Mary Zimmerman directing Philip Glass's* Galileo Galilei. *I'd love to see her bring her extraordinary storytelling gifts to opera."*

Light Step In November, **Sasha Waltz**, the quirky, ironic German choreographer, will make her New York debut at BAM, performing the U.S. premiere of *Körper*, an exploration of the body that won raves in Europe. She's already being pitched as the next Pina Bausch, with perhaps a slightly lighter touch. "Waltz has a real sense of humor," says Robert Cole, director of UC Berkeley's Cal Performances. "Which is essential if you're coming from the German school of dance theater."

A.Z.

KÖRPER, Brooklyn Academy of Music (November 13, 15–17).

PHOTOGRAPHS: FROM TOP, (FLEMING) COURTESY OF NIELS BUSCH/DECCA; (WALTZ) COURTESY OF BROOKLYN ACADEMY OF MUSIC.

ILLUSTRATION BY ZOHAR LAZAR

BEST OF THE REST

OPERA

New York City Opera
Jake Heggie's *Dead Man Walking* has its New York premiere on September 13. Also, new productions of Puccini's *Il Trittico*, Strauss's *Salome*, and Emmanuel Chabrier's *L'Étoile*. (212-870-5570.)

Stefan Wolpe Centennial
The Dadaist composer is being celebrated around town all season long beginning with a weekend festival on October 12 and 13 at Merkin Concert Hall (212-501-3330); his chamber opera for three singers and jazz band tackles politics and religion in various German dialects, including Yiddish. October 27 at the 92nd St. Y (212-415-5500).

Three Tales

Galileo Galilei
Mary Zimmerman (*Metamorphoses*) directs Philip Glass's latest opera, based on the sixteenth-century mathematician's letters, court transcripts, and scientific texts. (BAM; October 1, 3-5; 718-636-4100.)

Three Tales
New York premiere of Steve Reich and video artist Beryl Korot's digital opera is a jarring look at technology through three pivotal twentieth-century events: the Hindenburg crash, the atomic-bomb testing on Bikini Atoll, and the cloning of Dolly the sheep. (BAM; October 16, 18–19; 718-636-4100.)

Metropolitan Opera
Soprano Renée Fleming's first bel canto role at the Met is Imogene in the new production of Bellini's *Il Pirata*. October 21. William Bolcom's adaptation of Arthur Miller's *A View From the Bridge* also has its Met premiere. (December 5; 212-362-6000.)

L'Opéra Français de New York
Staged production explores the life of Yvonne Printemps. Soprano Amy Burton plays the French diva. (Florence Gould Hall; November 20, 22–23; 212-355-6160.)

DANCE

Mercy
Meredith Monk has a tiny camera attached to her teeth for her new collaboration with Ann Hamilton. (BAM; December 3–7; 718-636-4100.)

The Paradise Project
John Kelly's much-anticipated dance-theater piece is unveiled after being postponed last season. Opens September 12 at the Kitchen (212-255-5793).

Dance Theater Workshop
DTW, all set up in its new studios, presents great emerging and established dancemakers, as usual (Ronald K. Brown/Evidence, David Drake, Big Dance Theater). Season opens October 2 (212-924-0077).

American Ballet Theater
Pays homage to the most recently fallen Beatle with *A Tribute to George Harrison*. New Lar Lubovitch work, set to Richard Rodgers, celebrates the composer's centennial. (City Center; October 15–27; 212-581-1212.)

Joyce Theater
Twentieth-anniversary season features Momix, Garth Fagan Dance, and Ballet Biarritz. (November 5; 212-242-0800.)

Alvin Ailey Dance Theater
Lynne Taylor-Corbett's *Prayers From the Edge*, based on images from Africa and the Middle East, is among the season's premieres. Season opens December 4 (212-581-1212).

Sean Curran Company/ Wally Cardona Quartet
Two excellent modern-dance troupes converge for the premiere of *Double Play Dance*. (Symphony Space; October 17–19; 212-864-5400.)

MUSIC

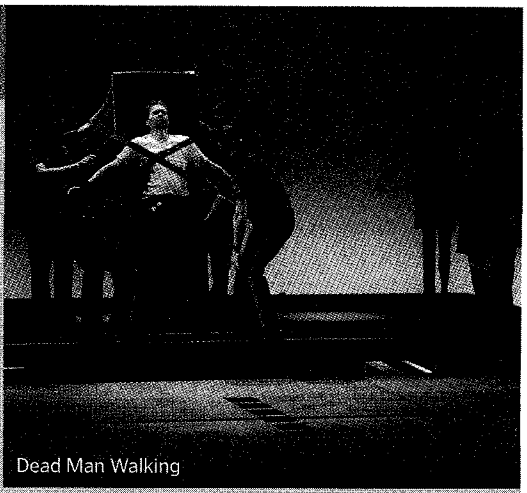
Eitetsu Hayashi
Much-acclaimed solo Japanese *taiko* drummer makes his first New York appearance in ten years. (Town Hall; September 25 and 26; 212-997-6661.)

George Crumb Festival
The groundbreaking composer is in residence for a three-day celebration of his work. (Angel Orensanz Foundation; September 27–29; 866-927-2829.)

American Symphony Orchestra
Fortieth-anniversary season opens with concert version of the Richard Strauss opera *The Egyptian Helen*, featuring soprano Deborah Voigt. (Avery Fisher Hall; October 6; 212-581-8800.)

Kurt Masur
Returns, now with the London Philharmonic. (Carnegie Hall; October 7 and 8; 212-247-7800.)

New York Festival of Song
Concerts highlight Shakespeare lyrics on October 9 and works by African-American composers taught by Dvorák during his New York years. (Carnegie Hall; November 20; 212-772-4448.)


Dead Man Walking

Daniel Barenboim
Conducts the Chicago Symphony Orchestra in Carnegie Hall's opening night. (October 2; (212-247-7800.)

Orpheus Chamber Orchestra
Conductorless ensemble opens its thirtieth season with two great pianists: Richard Goode at Carnegie Hall, October 12, and András Schiff at Lincoln Center, October 16. (212-721-6500; 212-247-7800.)

Angela Denoke and Thomas Quasthoff
The soprano and bass-baritone sing selections from the Hugo Wolf Italian songbook, accompanied by Daniel Barenboim. (Carnegie Hall, October 14. 212-247-7800.)

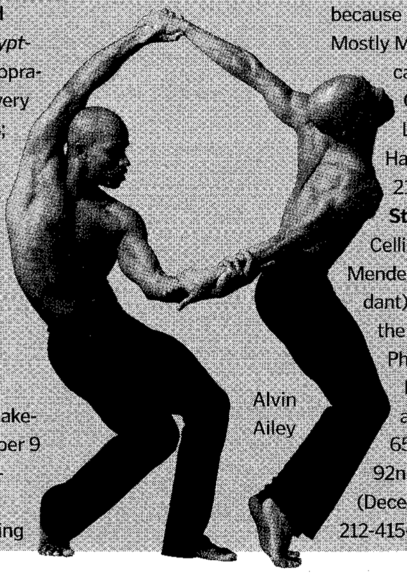
Sonic Boom 2002
World premieres abound, performed by the Da Capo Chamber Players, Continuum, ModernWorks!, Ethel, and Speculum Musicae. (The Knitting Factory; October 20; 212-219-3006.)

Bard Festival
All-day Mahler celebration begins with a re-creation of a 1905 concert and ends with his version of Weber's opera, *Die Drei Pintos*. (Lincoln Center; October 26; 212-721-6500.)

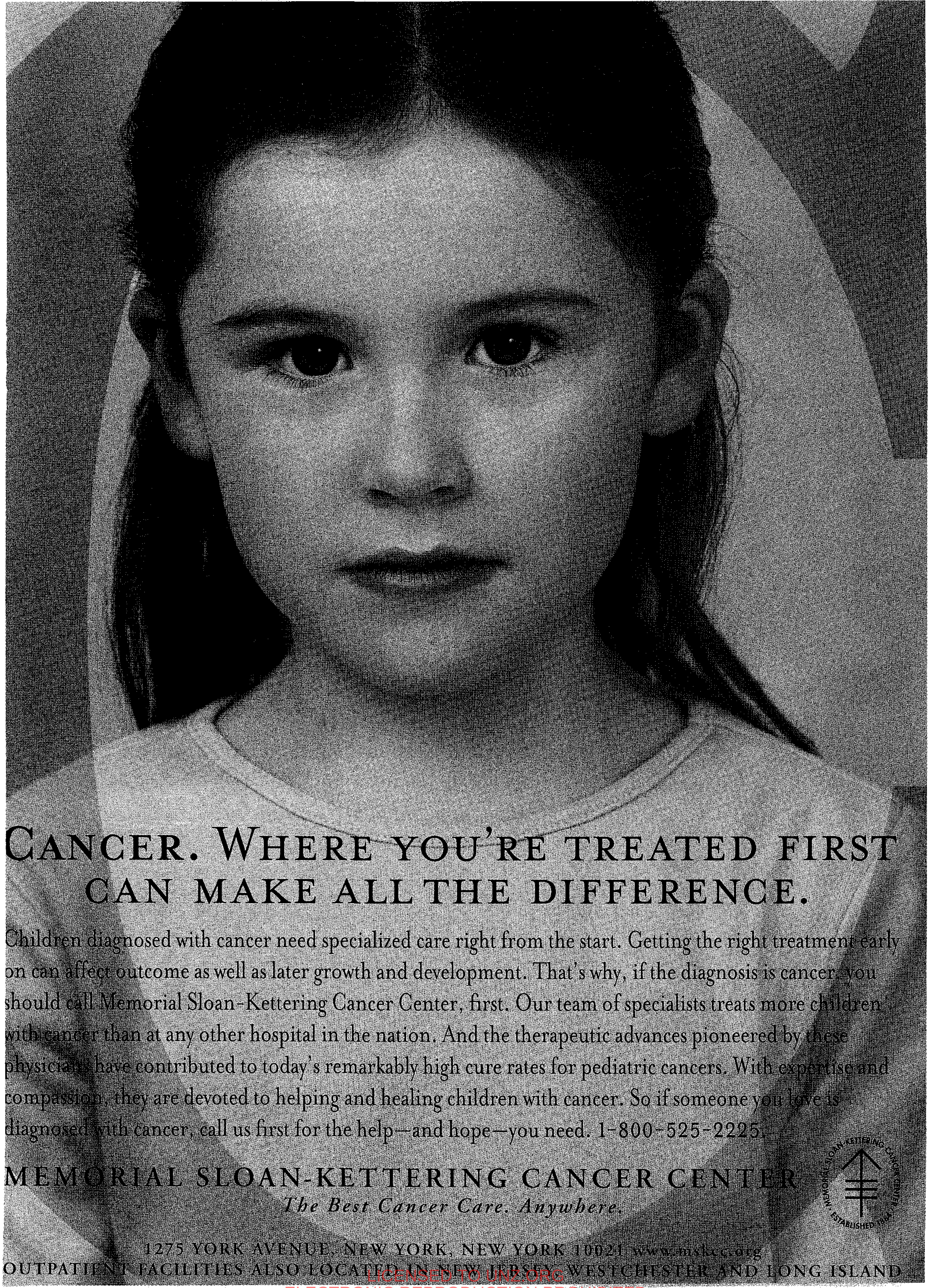
Round Midnight Variations
Italian pianist Emanuele Arciuli plays a Thelonious Monk tribute by Milton Babbitt, Michael Torke, Aaron Jay Kernis, John Harbison, and others. (Miller Theatre; November 14; 212-854-7799.)

Susan Graham
If you missed the mezzo because of this summer's Mostly Mozart strike, catch her with the Orchestra of St. Luke's. (Carnegie Hall; December 5; 212-247-7800.)

Steven Isserlis
Cellist (and Felix Mendelssohn descendant) performs with the New York Philharmonic December 12–14 and 17; 212-721-6500) and at the 92nd Street Y (December 15; 212-415-5500).


Alvin Ailey

PHOTOGRAPHS: CLOCKWISE FROM TOP: COURTESY OF NEW YORK CITY OPERA;



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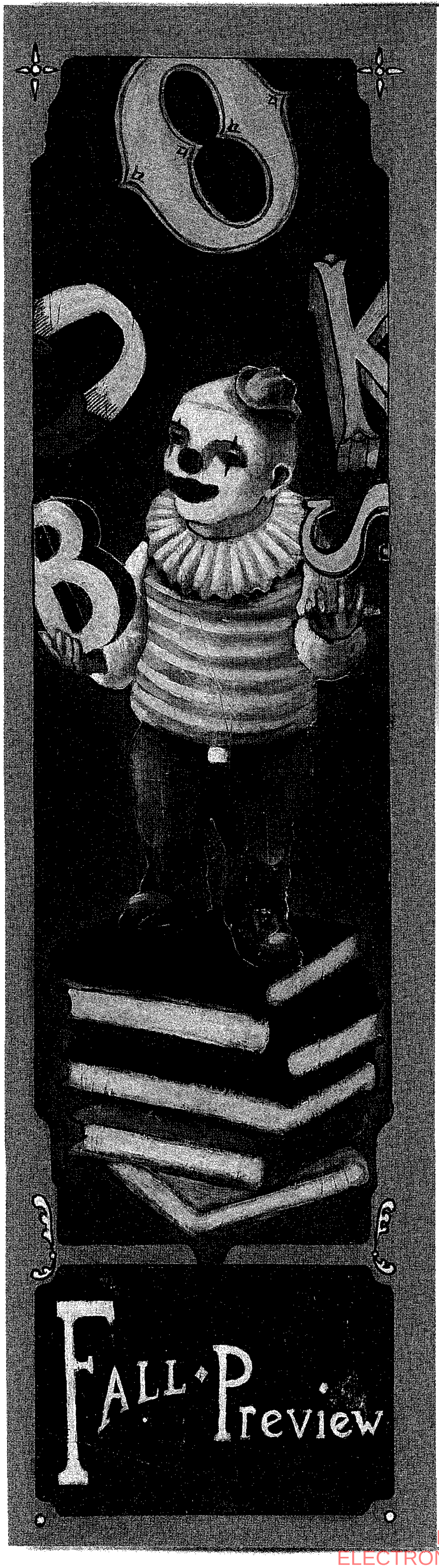
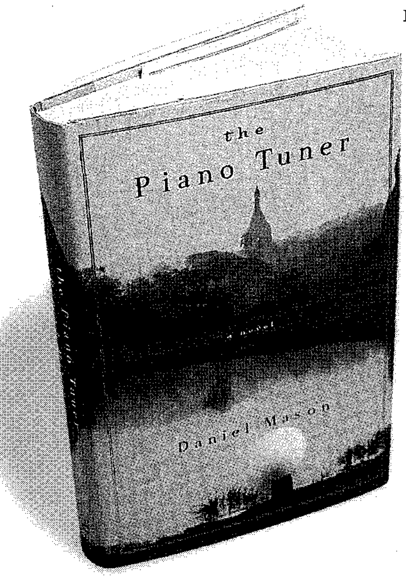


Medical Mystery

How did third-year med student **DANIEL MASON** find time to write a stunning first novel set in Burma in 1886?

This season's unlikeliest literary discovery is Daniel Mason, a 26-year-old medical student in San Francisco. He wrote *The Piano Tuner* between classes and used the year he spent studying malaria on the Thailand-Myanmar border as raw material. "You spend so much time memorizing and running through lists in the first years of med school," Mason says, "that there was an appeal to thinking about another place, a different time; it was an escape into the imagination." Early reviews of the novel, about a British piano tuner sent into the jungles of Burma to fix the instrument of an obsessed and influential British officer, have been rhapsodic, and Knopf is printing 150,000 copies. The plot required Mason to immerse himself in musical lore and history. "I played clarinet in the high-school band," says Mason, who grew up in Palo Alto, California. "I don't have any musical background. But I began with this image of a piano in a jungle, being drawn by elephants, in a cart." If the prose has a hallucinogenic quality at times—a *Heart of Darkness* voyage into exotic dreams and a mysterious culture—Mason has a practical explanation. "I wrote on no sleep," he says. "I had no time." MERYL GORDON



THE PIANO TUNER, by Daniel Mason (Knopf; September).

Signing Bonus

With *The Autograph Man*, **ZADIE SMITH** tackles celebrity, spirituality, and the curse of the sophomore slump.

If novelist Zadie Smith's failure to make the shortlist of the 2001 Booker Prize was proof of the award's irremediable stodginess, her status as a virtual shoo-in this year reflects a meteoric climb from upstart to standard-bearer. It helps that her first novel, *White Teeth*—a close-up tour of England's cultural hybridization—was bought for a reported $400,000 on the basis of fewer than a hundred pages before Smith, then 21, had even graduated from Cambridge. It sold nearly 1 million copies. Now 26 and moving Stateside to study at Harvard, Smith has fulfilled her two-book contract with the equally clever and contemporary *The Autograph Man*, a novel about a half-Chinese, half-Jewish autograph dealer pursuing a celebrity's signature while fighting off a physical, emotional, and spiritual breakdown. BORIS KACHKA

THE AUTOGRAPH MAN, by Zadie Smith (Random House; October).

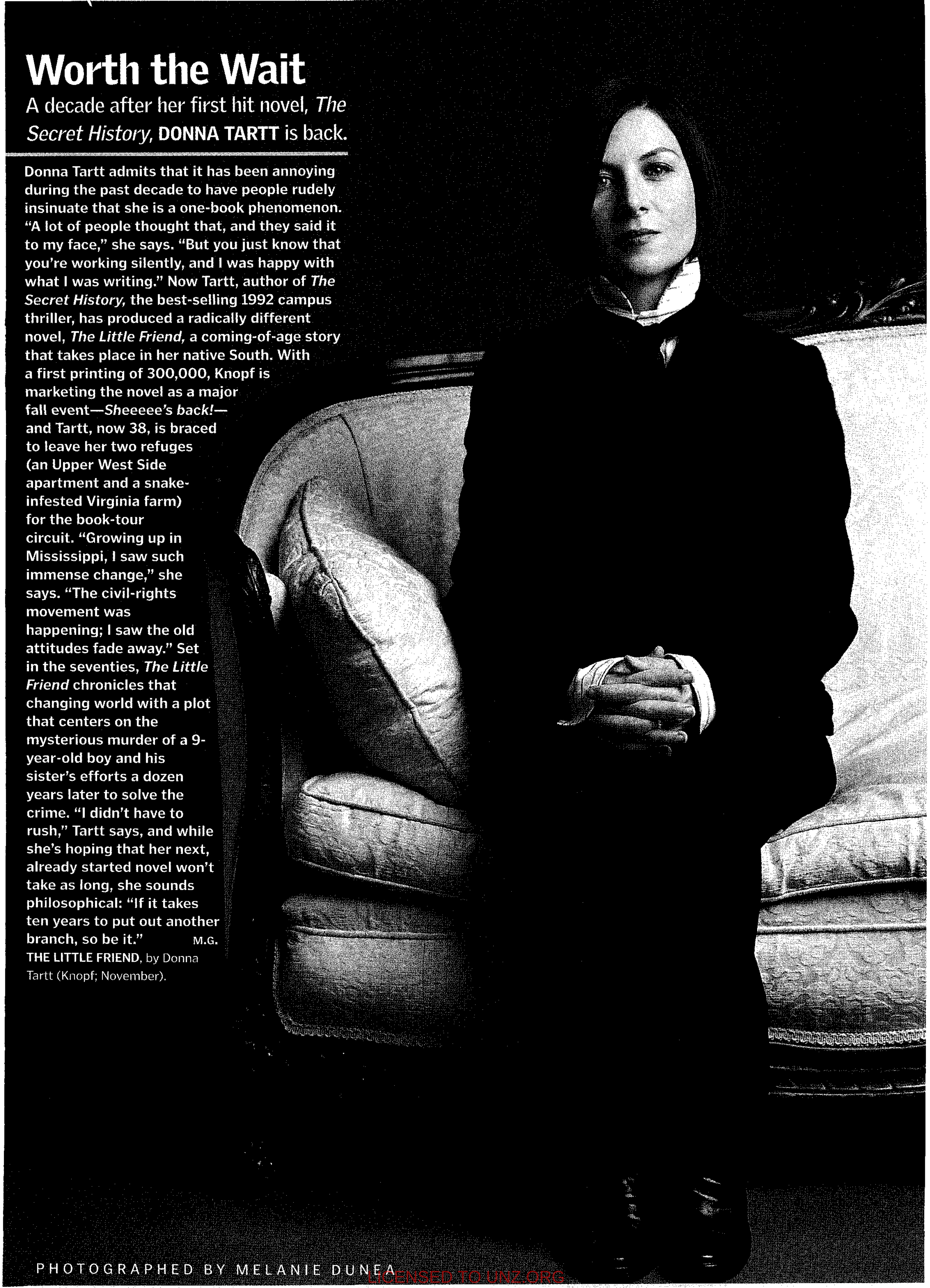
PHOTOGRAPHS: TOP, AIMÉE HERRING; BOTTOM, RODERICK FIELD. OPPOSITE PAGE: CPI. HAIR BY GEORGE KYRIAKOS; MAKEUP BY KATRINA

Worth the Wait

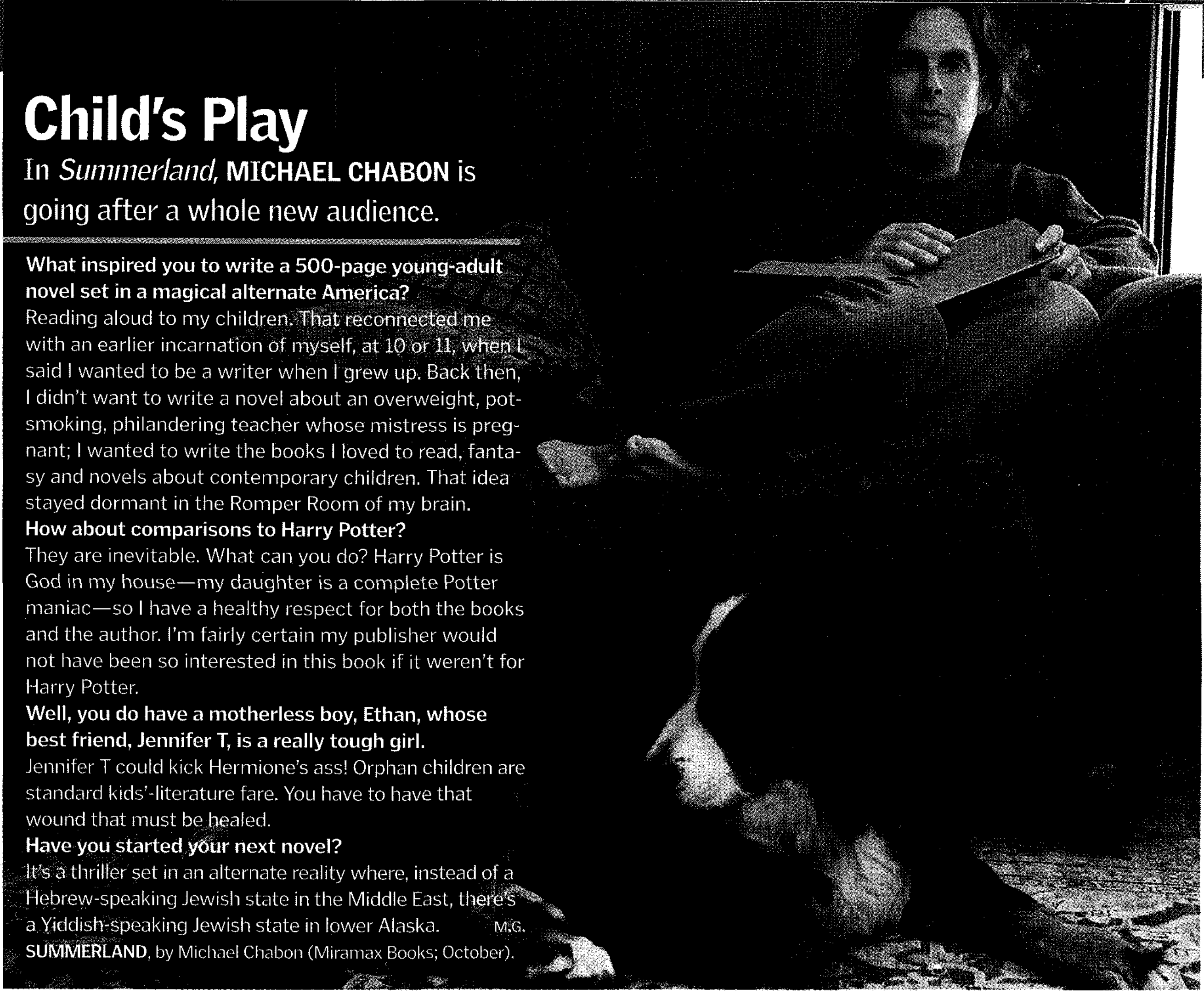
A decade after her first hit novel, *The Secret History,* **DONNA TARTT** is back.

Donna Tartt admits that it has been annoying during the past decade to have people rudely insinuate that she is a one-book phenomenon. "A lot of people thought that, and they said it to my face," she says. "But you just know that you're working silently, and I was happy with what I was writing." Now Tartt, author of *The Secret History,* the best-selling 1992 campus thriller, has produced a radically different novel, *The Little Friend,* a coming-of-age story that takes place in her native South. With a first printing of 300,000, Knopf is marketing the novel as a major fall event—*Sheeeee's back!*—and Tartt, now 38, is braced to leave her two refuges (an Upper West Side apartment and a snake-infested Virginia farm) for the book-tour circuit. "Growing up in Mississippi, I saw such immense change," she says. "The civil-rights movement was happening; I saw the old attitudes fade away." Set in the seventies, *The Little Friend* chronicles that changing world with a plot that centers on the mysterious murder of a 9-year-old boy and his sister's efforts a dozen years later to solve the crime. "I didn't have to rush," Tartt says, and while she's hoping that her next, already started novel won't take as long, she sounds philosophical: "If it takes ten years to put out another branch, so be it." M.G.

THE LITTLE FRIEND, by Donna Tartt (Knopf; November).



PHOTOGRAPHED BY MELANIE DUNEA



Child's Play

In *Summerland,* **MICHAEL CHABON** is going after a whole new audience.

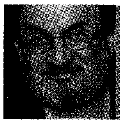
What inspired you to write a 500-page young-adult novel set in a magical alternate America?
Reading aloud to my children. That reconnected me with an earlier incarnation of myself, at 10 or 11, when I said I wanted to be a writer when I grew up. Back then, I didn't want to write a novel about an overweight, pot-smoking, philandering teacher whose mistress is pregnant; I wanted to write the books I loved to read, fantasy and novels about contemporary children. That idea stayed dormant in the Romper Room of my brain.

How about comparisons to Harry Potter?
They are inevitable. What can you do? Harry Potter is God in my house—my daughter is a complete Potter maniac—so I have a healthy respect for both the books and the author. I'm fairly certain my publisher would not have been so interested in this book if it weren't for Harry Potter.

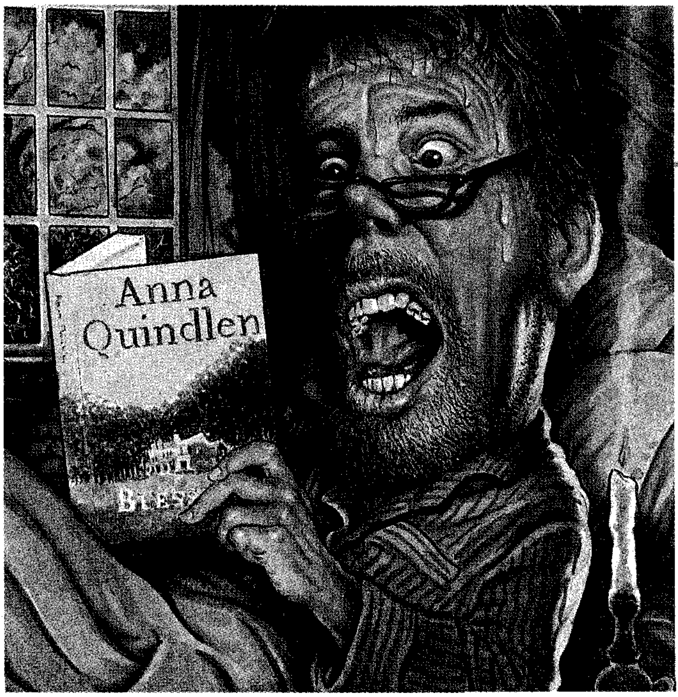
Well, you do have a motherless boy, Ethan, whose best friend, Jennifer T, is a really tough girl.
Jennifer T could kick Hermione's ass! Orphan children are standard kids'-literature fare. You have to have that wound that must be healed.

Have you started your next novel?
It's a thriller set in an alternate reality where, instead of a Hebrew-speaking Jewish state in the Middle East, there's a Yiddish-speaking Jewish state in lower Alaska. M.G.

SUMMERLAND, by Michael Chabon (Miramax Books; October).



BuZZ BoX **SALMAN RUSHDIE:** "Middlesex, *by Jeffrey Eugenides, is a wonderfully rich, ambitious novel—it deserves to be a huge success."*



Guilty Pleasures

You may not admit you read these authors, but we know you do, so sit back and enjoy.

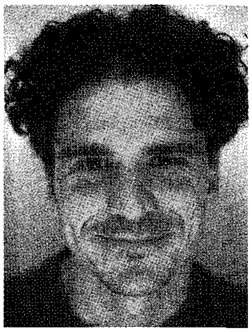
If the bookies at Ladbroke's of London took bets on win, place, show on the best-seller lists this fall, we'd put our money on these four reviewproof authors. Horrormeister **Stephen King** is back with *From a Buick 8* (Scribner; September), another story about a malevolent car. (It was conceived before but written after the writer's horrific auto accident.) **Scott Turow**, virtuoso of the legal thriller, returns to his fictional Chicago territory, Kindle County, with the surefire *Reversible Errors* (Farrar, Straus & Giroux; November), a death-penalty case featuring two sad-eyed-adult love affairs. **Anna Quindlen**, the queen of the upscale weepie, bestows her *Blessings* (Random House; September), a novel about an abandoned baby found on a sprawling, rural estate. And finally, **Martin Cruz Smith**, a.k.a. Mr. Espionage, unleashes *December 6* (Simon & Schuster; October), a tale set in Japan the day before Pearl Harbor. The twisty story about an expat American con man echoes and portends the bungles and might-have-beens of September 11. M.G.

ILLUSTRATION BY DREW FRIEDMAN PHOTOGRAPHED BY MICHAEL MURPHREE

Limited Edition

DAVE EGGERS has a new novel, but good luck trying to score a copy.

Biting the hand: Famously disdainful of New York's publishing industry, Dave Eggers (who re-relocated to San Francisco) has announced that his new novel—his first book since the best-selling *A Heartbreaking Work of Staggering Genius*—will be published this month—but don't count on seeing a copy. (Even the title was still under wraps last week.) In a few weeks, the lucky few who ordered early on the McSweeney's Website will start receiving one of only 10,000 "specially marked first edition" copies, being printed in Iceland. **Road rules:** The new book tracks a couple of Wisconsin slackers, Will and Hand, on a weeklong world tour as they try—and mostly fail—to responsibly give away lots of money, something Eggers knows something about, having given away some of the millions he earned from *AHWOSG*. **Supply-side economics:** Once online orders are filled, the remainder of the "small" print run will ship to independent bookstores. What happens if the 376-page tome becomes another runaway best-seller, and desperate readers and bookstores are left waiting for the next boat from Reykjavík? As the author himself has said, "It could all go horribly, horribly wrong." B.K.



YOU SHALL KNOW OUR VELOCITY, by Dave Eggers (McSweeney's Books; September).

Four hair-raising dos that should have been don'ts from **BAD HAIR**, by James Innes Smith and Henrietta Webb (Bloomsbury; November).

PHOTOGRAPH BY JAMES LEYNSE/CORBIS SABA (EGGERS).

BEST OF THE REST

SEPTEMBER

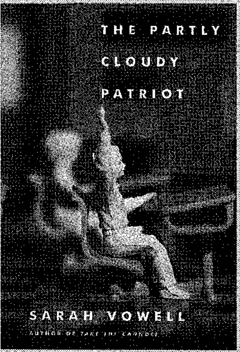
The Crimson Petal and the White
By Michel Faber
Rich tale of a London hooker's progress through Victorian society (Harcourt).

On Top of the World: Cantor Fitzgerald and 9/11
By Howard Lutnick and Tom Barbash
The company, the CEO, and the catastrophe (HarperCollins).

Longitudes & Attitudes: The World in the Age of Terrorism
By Thomas L. Friedman
Times pundit's 9/11-related columns, followed by a work diary (FSG).

Step Across This Line
By Salman Rushdie
First collection of the celebrated novelist's nonfiction (Random House).

In the Hand of Dante
By Nick Tosches
Macho rock critic–biographer's ambitious, abrasive novel (Little Brown).



The Partly Cloudy Patriot
By Sarah Vowell
Take the Cannoli essayist's wry collection of American-civics lessons (S&S).

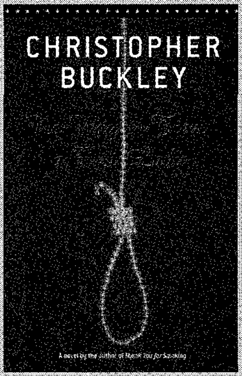
Hello to the Cannibals
By Richard Bausch
A novel by the craftsman of domestic short stories (HarperCollins).

The Story of Lucy Gault
By William Trevor
Prosperous Irish family torn apart in the twenties; by acclaimed *Felicia's Journey* author (Viking).

OCTOBER

No Way to Treat a First Lady
By Christopher Buckley
Satirical D.C. thriller taking off on Monicagate (Random House).

An Army at Dawn
By Rick Atkinson
How the Allies won World War II; first of the Pulitzer winner's Liberation Trilogy (Henry Holt).



Agape Agape
By William Gaddis
Last novel by the late master of technological dystopia (Viking).

A Bed for the Night
By David Rieff
The human-rights journalist's look at the failings of humanitarian organizations (S&S).

Worth the Fighting For
By John McCain
New thoughts from the political iconoclast (Random House).

The Crazed
By Ha Jin
Fiction touching on Tiananmen Square; a follow-up to the Pulitzer-nominated *Waiting* (Pantheon).

July, July
By Tim O'Brien
Famed Vietnam chronicler depicts the fallout of a baby-boomer college reunion (Houghton Mifflin).

Why Orwell Matters
By Christopher Hitchens
The blustery Brit's examination of an idol and kindred spirit (Perseus).

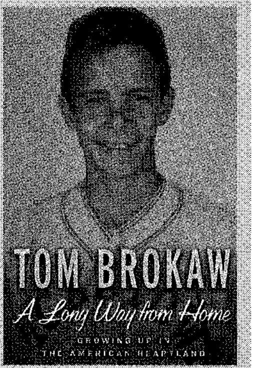
The Demon in the Freezer
By Richard Preston
The Hot Zone author's real-life thriller about smallpox as bioweapon (Random House).

The Green Hour
By Frederic Tuten
Urbane love story involving a self-destructive Parisian art historian (Norton).

Ignorance
By Milan Kundera
From the celebrated Czech, lovers in liberated Prague (HarperCollins).

NOVEMBER

A Long Way From Home
By Tom Brokaw
The broadcaster behind *The Greatest Generation* recounts a Heartland upbringing (Random House).



The Seven Ages of Paris
By Alistair Horne
An authoritative thousand-year history; 25 years in the making (Knopf).

The Skeptic: A Life of H. L. Mencken
By Terry Teachout
Biography based on the acerbic columnist's private papers (HarperCollins).

Seek My Face
By John Updike
The elder statesman novelizes the history of postwar American art (Knopf).

DECEMBER

Chronicles, Vol. 1
By Bob Dylan
The legend tells all, Part One (S&S).

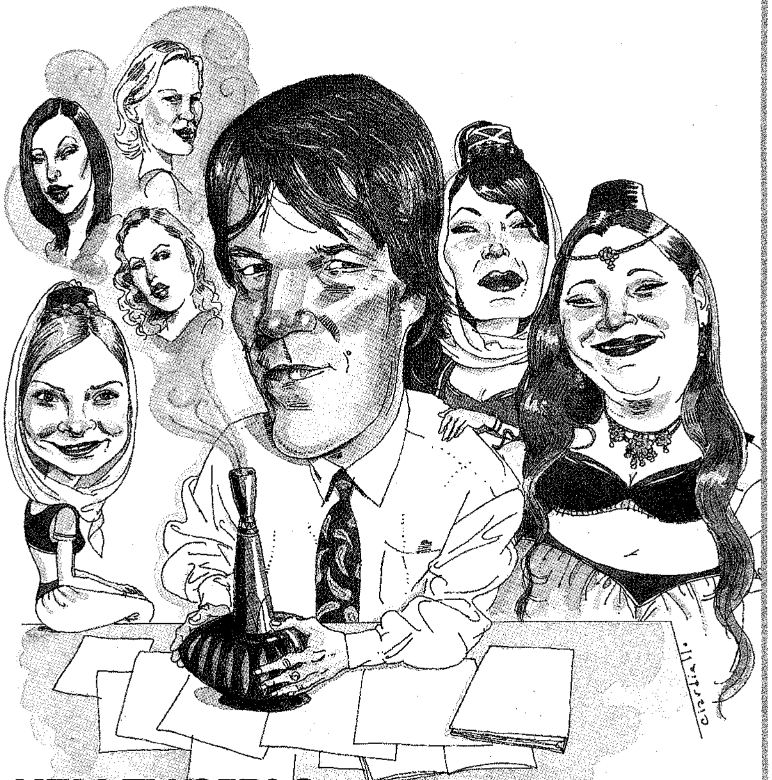
TELE
VISION
FALL • Preview

Fight Club

From the writers of *Frasier,* **BRAM AND ALICE** is nasty fun.

Sexy beast: Meet Bram Shepherd, an incorrigible womanizer played by Alfred Molina, and his long-lost daughter, Alice, played by Traylor Howard, the perky blonde from *Two Guys and a Girl* and *Boston Common.* **You read it here first:** Writers Joe Keenan and Christopher Lloyd, the team behind *Frasier,* got the idea for Bram—a New York novelist who's still dining out on a Pulitzer Prize won 30 years earlier—from the party pages of this very magazine. "There are people whose pictures you *always* see," says Keenan, "enjoying the fruits of fame when the actual achievement that justified that fame was in 1986." **Bram vs. Frasier:** "They both have a fair amount of erudition and vanity," says Keenan, "but Frasier is such an ethical character, while Bram's shamelessness is his most attractive quality." **Double time:** This fall, Molina plays another lothario in *Frida.* "It's an odd coincidence," he says. "I thought, *Well, it will be my last fling before my descent into severe middle age.*" SARAH BERNARD

BRAM AND ALICE Sundays, 8 P.M., CBS.

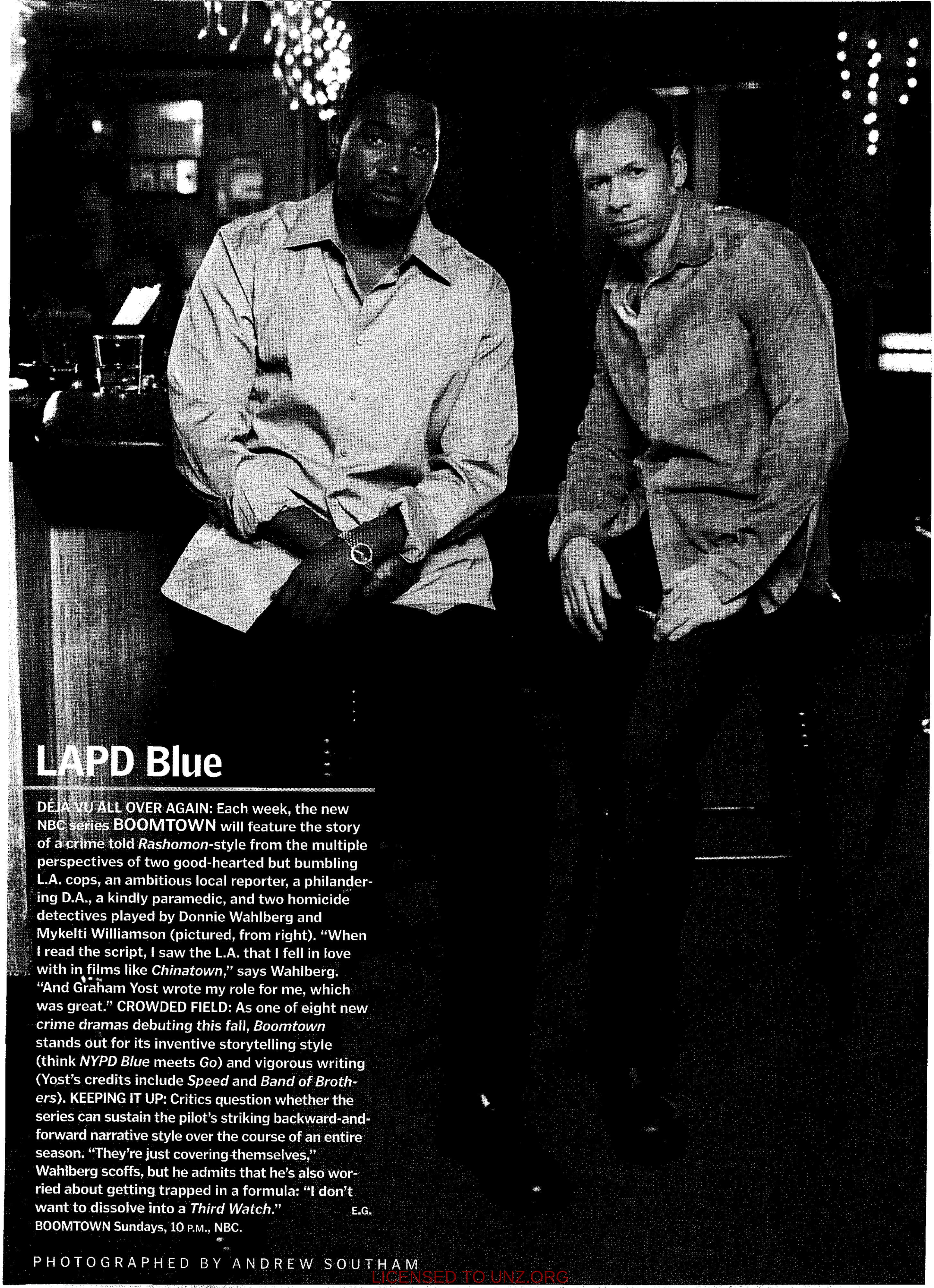


KELLEY GIRLS In **Girls Club,** a new Fox drama from David E. Kelley (*Ally McBeal, The Practice*), three young female attorneys, roommates and best friends since law school, contend with the "boys' club" atmosphere (get it?) of a conservative San Francisco law firm. Kelley, who maintains that women are "the superior sex," is working on familiar ground here, but his camp insists that *Girls* isn't a mere *McBeal* remake. "This show is much more reality-based," says co-executive producer Jack Bender. "I'm hoping it will give women in their mid-twenties a mirror and a voice, even though the mirror will be a little bent at times, because it's David's voice." EMILY GITTER

GIRLS CLUB Mondays, 9 P.M., Fox.

ILLUSTRATION BY JOE CIARDIELLO

GROOMING BY MEGHAN MCCLAIN/ARTMIX; STYLING BY SHERRIE KASNER/ARTMIX. WILLIAMSON: SHIRT & SHOES BY PRADA; PANTS BY BURBERRY. WAHLBERG: SHIRT BY ROBERTO CAVALLI; PANTS & SHOES BY GIORGIO ARMANI. PHOTOGRAPH (BRAM AND ALICE) BY GALE M. ALDER/CBS PARAMOUNT.



LAPD Blue

DÉJÀ VU ALL OVER AGAIN: Each week, the new NBC series **BOOMTOWN** will feature the story of a crime told *Rashomon*-style from the multiple perspectives of two good-hearted but bumbling L.A. cops, an ambitious local reporter, a philandering D.A., a kindly paramedic, and two homicide detectives played by Donnie Wahlberg and Mykelti Williamson (pictured, from right). "When I read the script, I saw the L.A. that I fell in love with in films like *Chinatown*," says Wahlberg. "And Graham Yost wrote my role for me, which was great." **CROWDED FIELD:** As one of eight new crime dramas debuting this fall, *Boomtown* stands out for its inventive storytelling style (think *NYPD Blue* meets *Go*) and vigorous writing (Yost's credits include *Speed* and *Band of Brothers*). **KEEPING IT UP:** Critics question whether the series can sustain the pilot's striking backward-and-forward narrative style over the course of an entire season. "They're just covering themselves," Wahlberg scoffs, but he admits that he's also worried about getting trapped in a formula: "I don't want to dissolve into a *Third Watch*." E.G.

BOOMTOWN Sundays, 10 P.M., NBC.

PHOTOGRAPHED BY ANDREW SOUTHAM

MIAMI NICE

CSI: Miami's EMILY PROCTER swaps politics for forensics.

You left your spot as the only Republican on *West Wing* to play a cop on *CSI: Miami*, the nearest thing to a surefire hit this fall. How closely does the new show follow the original *CSI* formula? Well, as far as I can tell, *CSI: Miami* is such a day show. I think of *CSI* as very night-oriented and spooky and dark, but *CSI: Miami* is heavy-duty, rugged daytime hours. It's some kind of weird irony that they've got David Caruso, who's so redheaded and fair, and me, who's so milk paste. We're like, "Please, just give us a moment's rest from the sun!"

It's such a graphic show. Have you had any real gross-out moments? They had reconstructed some body parts, and they needed to be kept cool—we were shooting in the Everglades, and it was very hot—and the tent with the air-conditioning was also the tent with the food. So there was one table of delicious, wonderful food and one table of grossly horrible, grisly body parts.

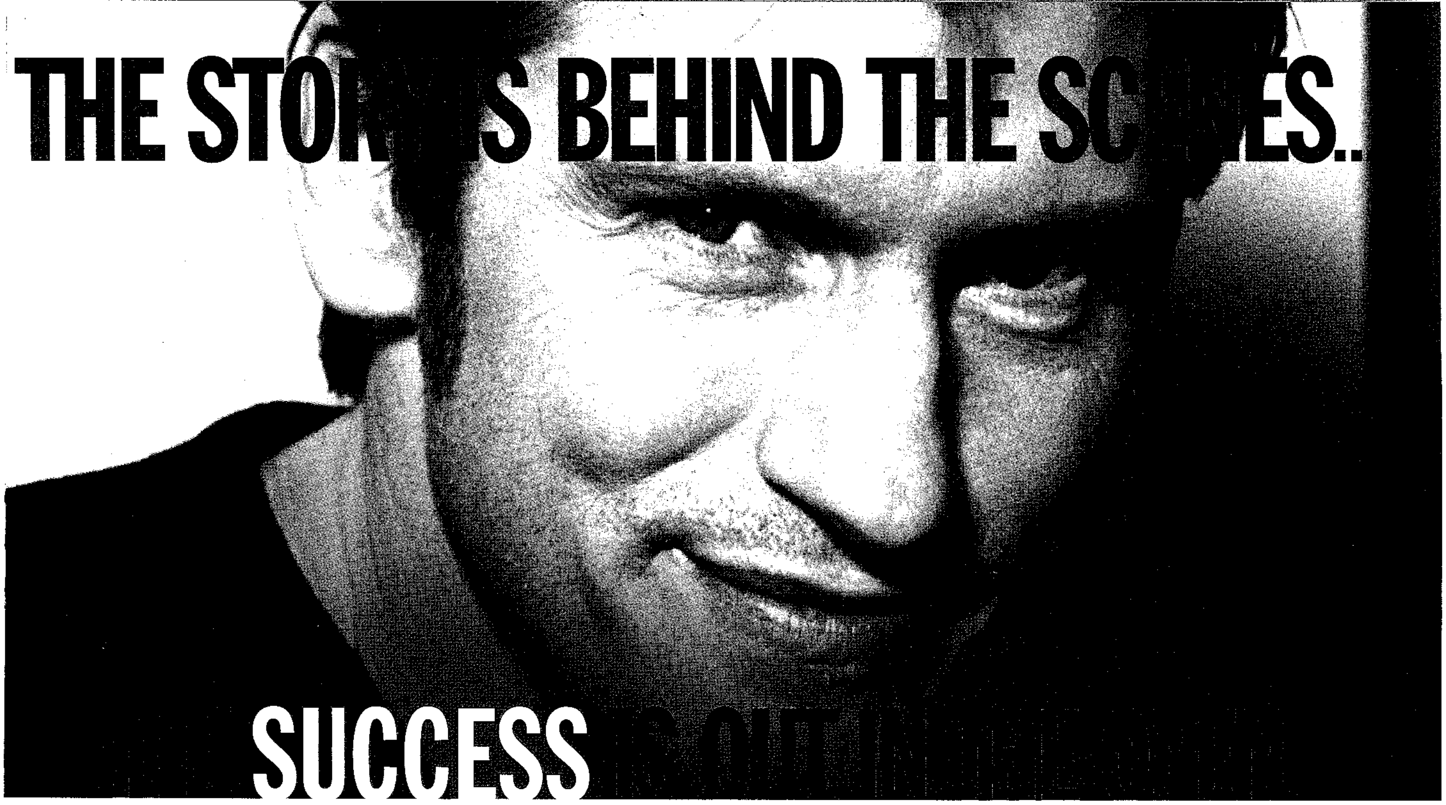
Kim Delaney signed on to co-star at the last minute. Were you concerned about being eclipsed by another big TV star? Well, a lot of people talked to me about that, and maybe I'm naïve, but I honestly believe that it doesn't really matter. She wasn't in the pilot, but she's been in since we started shooting the actual show. And she's lovely.

Will your character get a love interest? There doesn't seem to be a whole lot of lovin' goin' on. But I want her to have a boyfriend. She deserves to have someone to come home to. E.G.

CSI: MIAMI Mondays, 10 P.M., CBS.

PHOTOGRAPHED BY LANCE STAEDLER

THE STORIES BEHIND THE SCENES...



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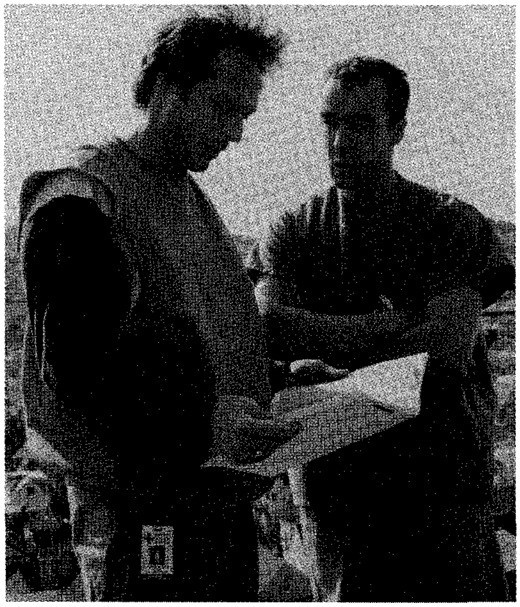
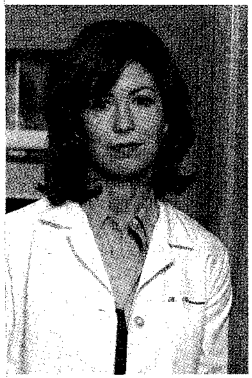


THESE DOCTORS ARE ALWAYS IN

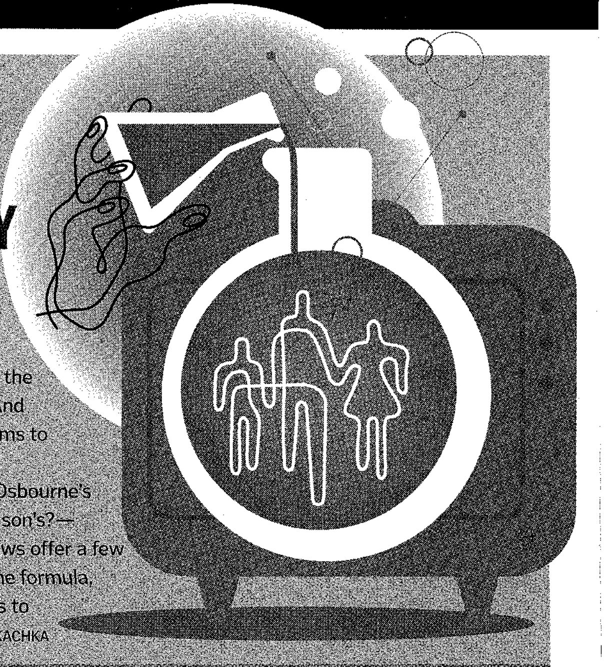
Despite a new dose of realism, TV doctors are still too good to be true.

Besides the obvious, there are a couple of other reasons to root for the two new network doctor shows debuting this fall. The obvious is that any program enlisting in the cause of the Hippocratic oath against the Damaged Health Care greedheads is on the side of the angels. What **Presidio Med** has going for it is a cast that would be worth watching at a hip-hop performance of Maimonides' *Guide for the Perplexed*—Blythe Danner, Dana Delany (left), and Anna Deavere Smith, not to mention Sasha Alexander and Julianne Nicholson, as a San Francisco collective of physicians (mainly female) who deliver preemies, transplant hearts, cut up lungs, and bob noses whether or not their patients have medical insurance. (Delany, to get away from her journalist husband, even does volunteer work in a refugee camp in Pakistan.) Whereas **MDs**, also set in San Francisco, brings back the keep-'em-in-stitches spirit of *M*A*S*H,* with William Fichtner and John Hannah (top, from left) as subversive surgeons who, with the help of a flabbergasted Michaela Conlin as a first-year intern, resort to the hospital morgue for a surprise biopsy when cost-cutting administrators won't authorize an operating room. It ought to be clear by now that the best medical care in the country is available only on television. JOHN LEONARD



PRESIDIO MED Wednesdays, 10 P.M., CBS.
MDS Wednesdays, 10 P.M., ABC.

BUILDING A BETTER TV FAMILY



From *Ozzie and Harriet* to Ozzie Osbourne's foulmouthed brood, the televised family remains the bedrock of prime time. And though nothing ever seems to change on TV—after all, how different are Ozzie Osbourne's problems from Ozzie Nelson's?—this fall's new family shows offer a few incremental tweaks to the formula, especially when it comes to dear old dad. BORIS KACHKA

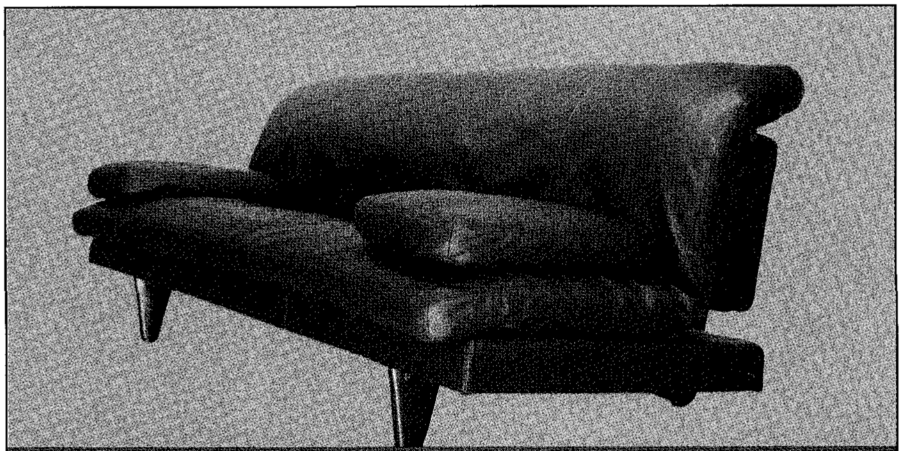
THE SHOW	THEME & VARIATIONS	FIRST-NIGHT HIGHLIGHT
AMERICAN DREAMS Sundays, 8 P.M., NBC	It's *The Wonder Years* set a couple of years earlier, with plenty of adolescent angst but more coverage of the old-school patriarch's consternation.	The son quits football, the wife flirts with feminism, and the daughter (gasp!) dances on *American Bandstand.* All weep together for JFK at the end to the anachronistic tune of "Let It Be" (1970).
EVERWOOD Mondays, 9 P.M., WB	Recently widowed New York neurosurgeon (Treat Williams) relocates to Colorado with mopey kids in tow. Think *Northern Exposure,* but less whimsy and more baggage.	Gothed-out teenage son instructs father to go to hell, says dad should have died instead of mother. Williams (who still talks to his dead wife) couldn't agree more.
GREETINGS FROM TUCSON Fridays, 9:30 P.M., WB	Latino sitcom treads on *George Lopez Show* territory with some added *Hughleys*-style upward-mobility humor. New twist is a mixed marriage (Mexican-Irish) and feisty live-in relatives.	Obsessive-compulsive father beset on all sides by sharkskin-suit-wearing son, beer-swilling brother, and conventionally irreverent mother.
8 SIMPLE RULES . . . Tuesdays, 8 P.M., ABC	Working mom (Katey Sagal) lets dad (John Ritter) handle teen daughters. *Father Knows Best* leavened with *very* realistic teen-sex issues.	Ritter catches himself creepily advising one daughter to wear tighter clothes: "You're starting to get a really nice figure. You're starting to develop . . . things."
HIDDEN HILLS Tuesdays, 9:30 P.M., NBC	Style evokes *Malcolm in the Middle,* but only dad—not the whole family—is crazy. Focus is on his sex life: real, imagined, cyber, atop washing machine . . .	Dad has only one thing on his mind, so plot turns on long marital dry spell and fantasies about a new neighbor with her own Internet porn site.

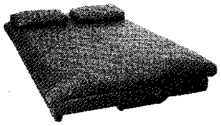
PHOTOGRAPHS: THIS PAGE, COUNTERCLOCKWISE FROM TOP, RICHARD FOREMAN/ABC; CLIFF LIPSON/CBS; COURTESY OF NBC;

ILLUSTRATION BY FELIX SOCKWELL

BIG NEWS With *Hairspray* rocking Broadway and *Real Women Have Curves* coming to movie theaters, female actresses are finally proving that starvation isn't a prerequisite for success. Now there's the heroine of ABC's new office comedy **LESS THAN PERFECT**, a temp worker named Claude Casey (Sara Rue), who actually looks like most women. "We thought it would be interesting to have an actress who didn't have that intensely minuscule version of the female body," says Terri Minsky, the show's creator. Casey moves from the secretarial pool on the fourth floor of a TV-news organization to the swanky executive offices on the twenty-second floor, where she and some geeky fourth-floor companions (Andy Dick, Sherri Shepherd) battle with her snooty and svelte new officemates (Andrea Parker and Zachary Levi) for the attention of their self-absorbed anchorman boss (Eric Roberts). Think *Upstairs Downstairs* with an elevator and a cafeteria. E.G.

LESS THAN PERFECT Tuesdays, 9:30 P.M., ABC.





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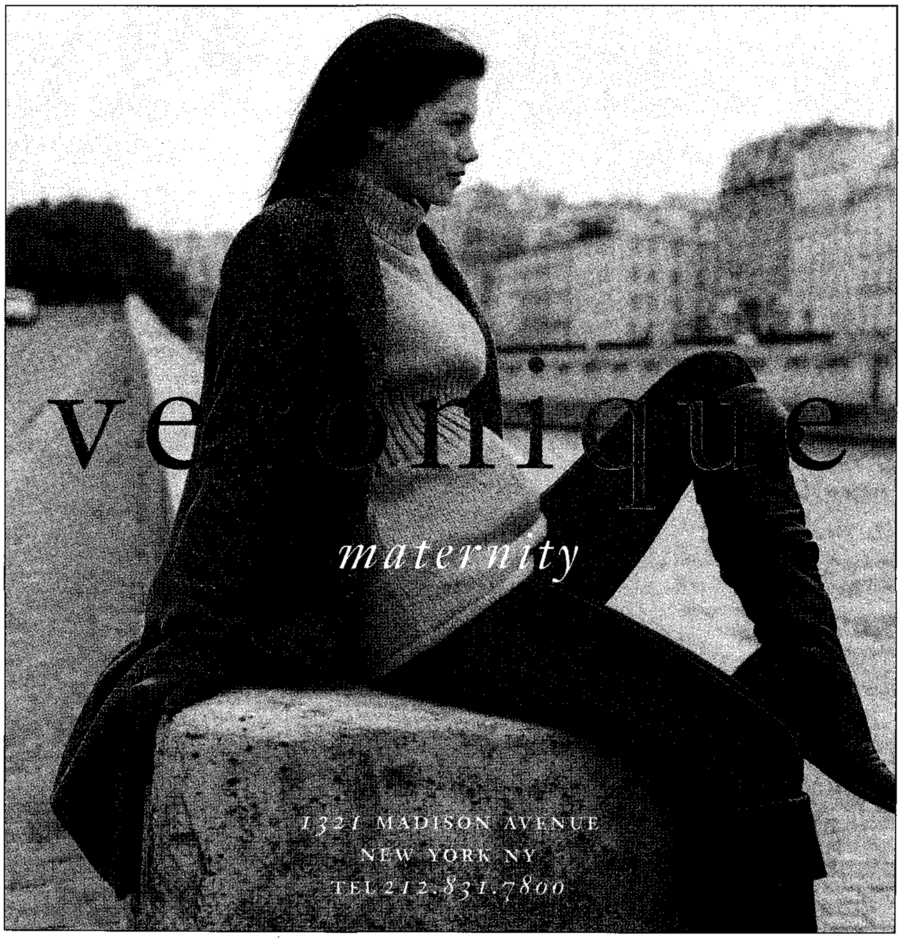

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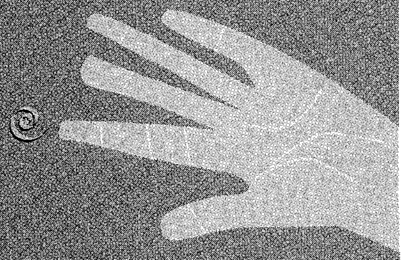

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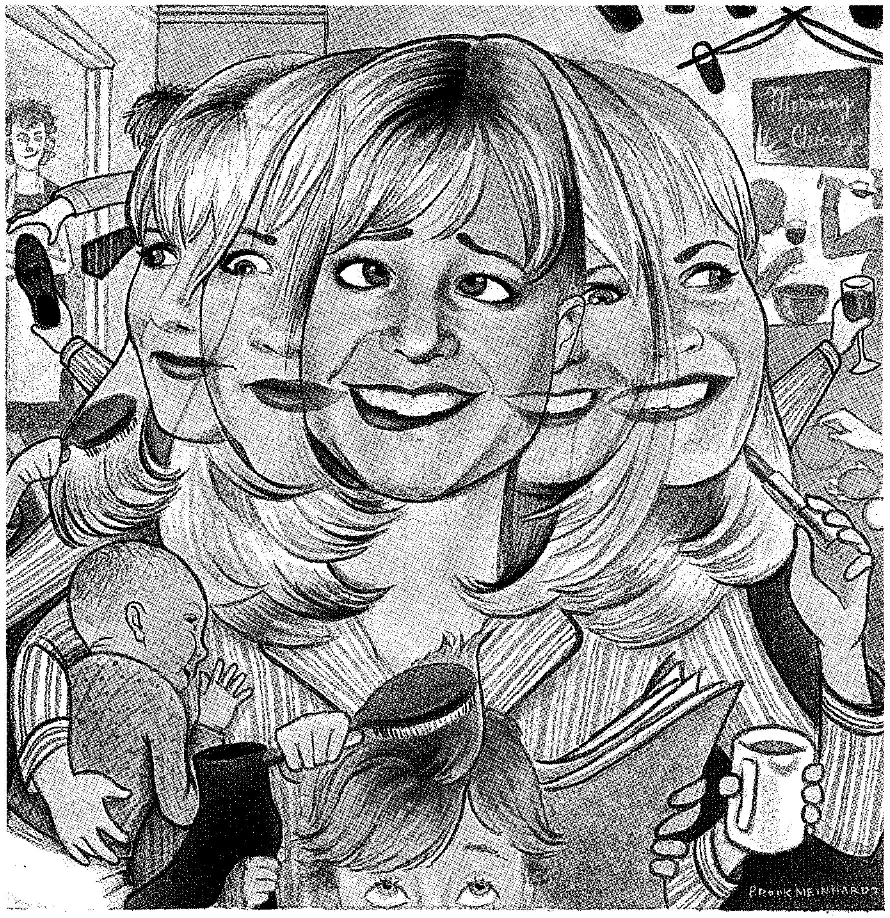


Out-of-Control Freak

In her new sitcom, **BONNIE HUNT** gets a little hyper on both sides of the camera.

In the new sitcom *Life With Bonnie*, you play a Chicago morning-show host with an out-of-control family life. The pilot sort of feels like Diane Sawyer on acid.
I don't write like that! This character is a mother and a wife who also has a talk show. I draw from my own life—there were seven kids in our family.

Where were you in the lineup?
No. 6. That was my family name for several years. "Six."

How much of your show is scripted, how much is improv?
It's all scripted except for the talk-show segments, which have an authentic guest. You have to have some kind of structure. But who knows where this journey will take us?

You do everything on this show, behind and in front of the camera. Can you keep that pace up?
With the pilot, I wrote, produced, and directed it. My training is from Second City, and that's what you did, writing on your feet, directing yourself onstage. For the first four or five episodes, Don Lake and I will do the most writing. But we have a great staff of writers, from the ages of 25 to 75.

I read that the actor who plays your husband is also in a coma on a soap opera.
In *One Life to Live*. Hopefully, his coma will go on for nine or ten years.

The network is putting you up against *Frasier*, which isn't the most nurturing time slot.
We're at the mercy of the network. It's a challenge. There's no surefire spot, and what I need is time. Kelsey will be willing to pass the baton at some point. MERYL GORDON

LIFE WITH BONNIE Tuesdays, 9 P.M., ABC.

BUZZ BOX **PETER BOYLE:** *"I'm excited for* CSI: Miami*—I like* CSI*, and I like Miami."*

ILLUSTRATION BY BROOKE MEINHARDT

BEST OF THE REST

The Sopranos

SUNDAY

The Sopranos
The interminable break wasn't good for us *or* them: Robert Iler got himself arrested, Jamie-Lynn Sigler came out with a dreadful CD *and* memoir, and James Gandolfini went through a nasty public divorce. Thankfully, the Sopranos are back for their fourth season, followed on Sunday nights by Larry David's *Curb Your Enthusiasm*. Premieres September 15, 9 P.M., HBO.

Still Standing

The Forsyte Saga
The latest addictive generation-spanning eight-part mini-series from *Masterpiece Theatre* follows the intrigues of a wealthy Victorian family. Remade from the 1969 version. Premieres October 6, 8 P.M., PBS.

Stage on Screen: Beckett on Film
Film adaptations of seven short Beckett plays, with Jeremy Irons, Kristin Scott Thomas, and John Gielgud in his final screen performance. Premieres September 15, 10 P.M., PBS.

Bang Bang You're Dead
Film about high-school violence seen through the eyes of one student. Premieres October 13, Showtime.

MONDAY

Still Standing
Married high-school sweethearts (Mark Addy, Jami Gertz) struggle to raise three children. Premieres September 23, 9:30 P.M., CBS.

TUESDAY

Journeys With George
This revealing documentary follows George W. Bush for eighteen months on the 2000 campaign trail. Premieres November 5, 9:30 P.M., HBO.

In-Laws
Aspiring chef is forced to move in with his new bride's parents (Dennis Farina, Jean Smart), who, of course, can't stand him. Premieres September 24, 8 P.M., NBC.

Uncle Saddam
Quirky documentary by Joel Soler about the cult of personality surrounding the dictator, featuring exclusive interviews with members of his inner circle. Premieres November 26, Cinemax.

Haunted
A private detective (*Party of Five*'s Matthew Fox) is haunted by lost souls after a near-death experience. Premieres September 24, 9 P.M., UPN.

The Rise and Fall of Jim Crow
Four-part documentary on the Jim Crow era, narrated by Richard Roundtree. Premieres October 1, 10 P.M., PBS.

WEDNESDAY

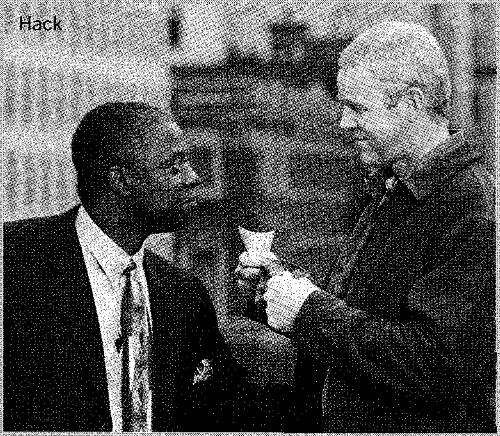
LaLee's Kin: The Legacy of Cotton
Sundance-winning documentary follows three generations battling poverty and illiteracy in the Mississippi Delta. Premieres September 18, 7:30 P.M., HBO.

The Twilight Zone
Update on the spooky classic series, hosted by Forest Whitaker. Premieres September 18, 9 P.M., UPN.

Fastlane
Slick cop show from the director of *Charlie's Angels* about two undercover police officers attracted to the criminal world they investigate. Tiffani Thiessen (*Beverly Hills, 90210*) is their boss. Premieres September 18, 9 P.M., Fox.

Birds of Prey
In a series loosely based on Batman lore, three female superheroes fight crime in Gotham City. From the producers of *Smallville*. Premieres October 9, 9 P.M., WB.

1940s House
In PBS's follow-up to its popular *1900 House* reality series, a family in Britain re-creates a World War II–era household. Premieres November 6, 8 P.M., PBS.


Hack

THURSDAY

Without a Trace
Jerry Bruckheimer–produced crime series about an FBI task force that tracks down missing persons. Starring Anthony LaPaglia. Premieres September 26, 10 P.M., CBS.

John Doe

Good Morning, Miami
Comedy from the creators of *Will & Grace* about a young producer who takes over a failing local morning show. Premieres September 26, 9:30 P.M., NBC.

Push, Nevada
The much-hyped mystery series co-written and produced by Ben Affleck allows viewers to play along—for money—on the Internet. Premieres September 17, 9 P.M., ABC.

Do Over
When an unhappy 34-year-old salesman is hit on the head, he is sent back in time twenty years to his life as a teenager in the eighties. Premieres September 19, 8:30 P.M., WB.

Dinotopia
Spin-off of last May's mini-series about a lost world where humans and dinosaurs live together in harmony. Premieres October 10, 8 P.M., ABC.

FRIDAY

Hack
Scandal-tainted ex-cop (David Morse) now works as a cabbie but still solves crimes with the help of his former partner (Andre Braugher). Premieres September 27, 9 P.M., CBS.

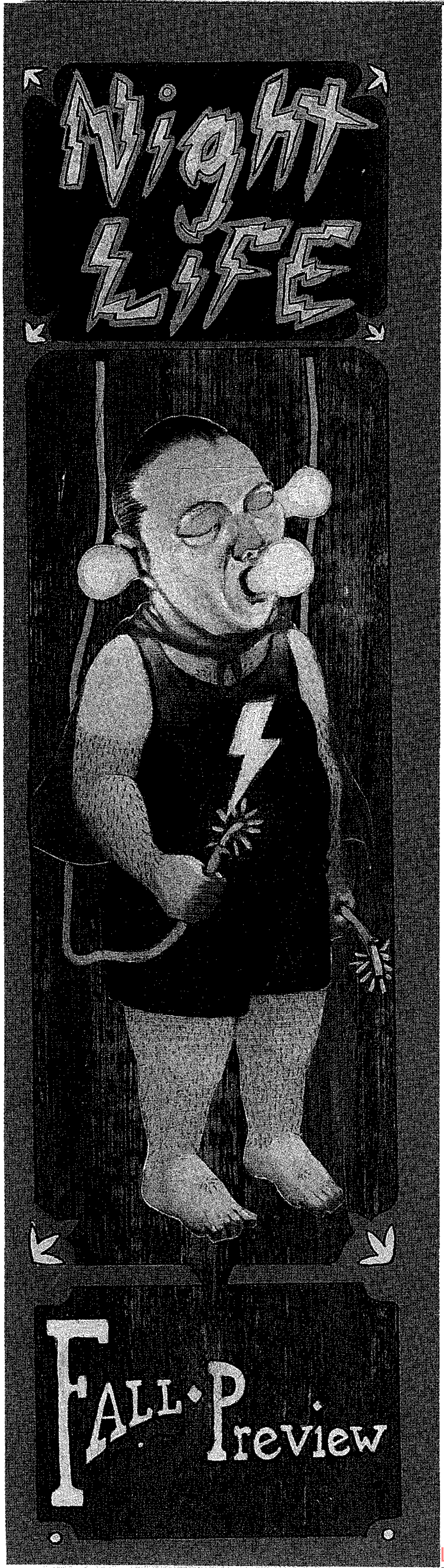
Robbery Homicide Division
More crime solving, this time by an elite division of the LAPD led by Tom Sizemore. Produced by Michael Mann, creator of *Miami Vice* and director of *Heat* and *The Insider*. Premieres September 27, 10 P.M., CBS.

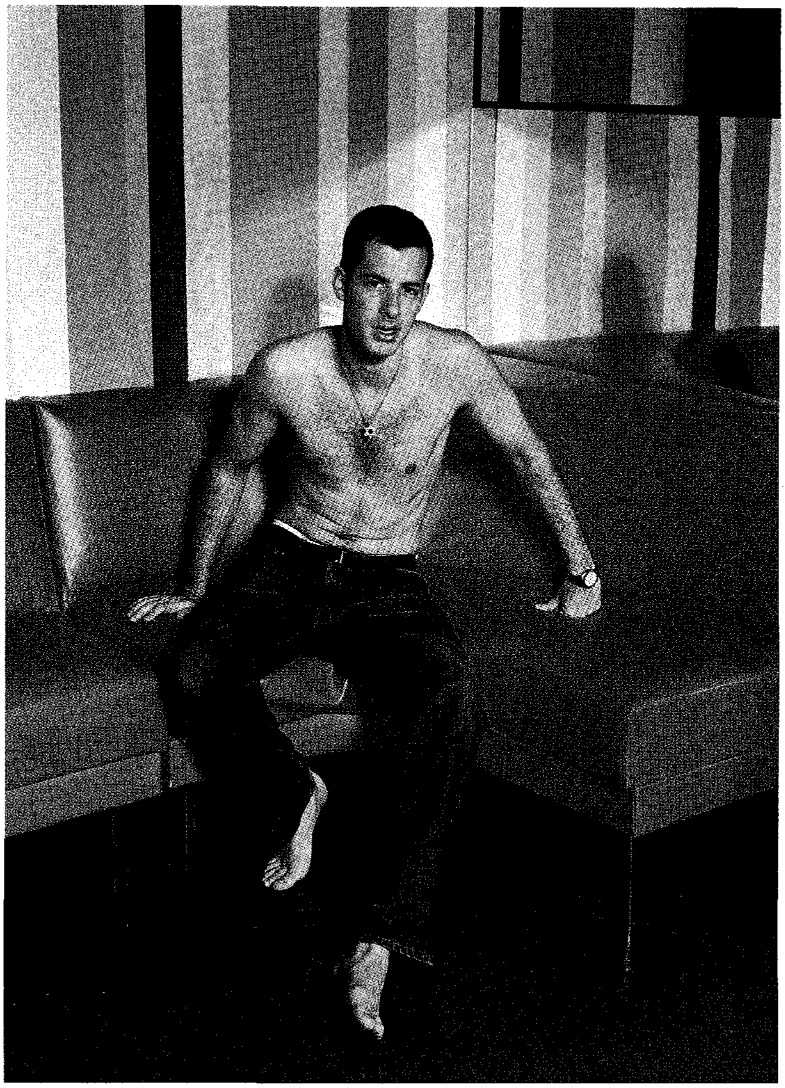
Firefly
Futuristic space drama from *Buffy the Vampire Slayer* creator Joss Whedon. Premieres September 20, 8 P.M., Fox.

John Doe
Gifted amnesiac with encyclopedic knowledge solves crimes while struggling to uncover his own identity. Premieres September 20, 9 P.M., Fox.

SATURDAY

Great Performances: Josh Groban in Concert
A showcase for the 21-year-old tenor sensation. Premieres November 23, 8 P.M., PBS.





Naked Ambition

He's got a CD in the works and a new gig. But **MARK RONSON** wants to get one thing off his chest: He is no celebrity D.J.

How's your Centro-Fly residency going?

I love it. The problem is, the bigger you get, the more narrow-minded the crowd is. Sometimes I'll look at that Nelly record and think, *Do I really want to be playing this?*

It must feel validating for you that the mixed-up style of D.J.'s like Errol Alkan and 2 Many D.J.s is so hip right now, since you're known for cutting across genres.

It is. I was reading an interview with a D.J. named Z-Trip, and he was saying that hip-hop has been doing "bootlegs" forever, except it's called "blends." Every hip-hop D.J. has taken something like M.O.P.'s "Ante Up" and put, say, AC/DC's "Back in Black" under it. It's funny, because whenever a dance-music D.J. comes into town who mixes all kinds of stuff, they say: "Attention, Mark Ronson and Paul Sevigny, this is what you're supposed to be doing." Paul and I are just not the same breed. I think the term *celebrity D.J.* is the worst thing ever. I wince when I see it.

Yet you will always be linked to that trend—and to the bull-market heyday at the end of the century.

It's strange to think about that now; there was a dot-com launch downtown or a new shoe store on the Upper East Side just about every week. There's obviously not as much of that now. I can't say that it wasn't good to share in all that back then, but it's good to get back to the music now. If that means me working half as much, I don't mind at all. ETHAN BROWN

MARK RONSON D.J.'s at Centro-Fly on Saturdays at 10 P.M.

PHOTOGRAPHED BY STEPHANIE PFRIENDER STYLANDER

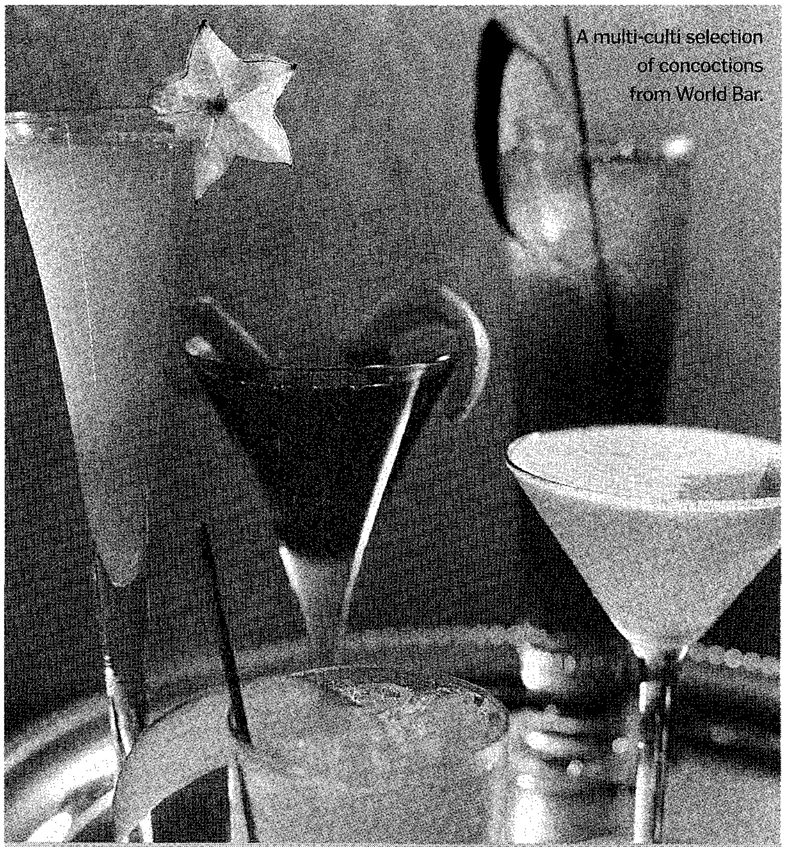
Mixed Company

D.J. **BOBBY KONDERS** crosses over.

Hot 97 D.J. Bobby Konders's show, "On the Reggae Tip," is required listening among dancehall fans on Flatbush Avenue. But now ten-year-old mixes from his WBLS show (which featured everything from soulful house anthems like Ten City's "That's the Way Love Is" to R&B jams like Levert's "Casanova") are being eagerly traded on dance-music Websites, and his moody deep-house tunes from the eighties were recently released on a CD compilation by the same Berlin-based label that's home to Fischerspooner and Miss Kittin. "It's cool," says Konders. "But I haven't paid attention to the dance-music scene in years." He becomes more animated when talking about the old days of a decade ago. "Back in those times," he says, "at block parties in Brooklyn, you would hear hip-hop, reggae, and house all mixed together. It wasn't so segregated." Konders is fielding offers from Europe to re-create that golden era on the turntables. "I went through all my old mix tapes and flyers at home," he says, "and it really got me thinking. But how can you re-create a time when Colonel Abrams and the Jungle Brothers shared the same stage? You can't." E.B.

BOBBY KONDERS FEATURING MASSIVE SOUNDS: A LOST ERA IN NYC (International Deejay Gigolos).

Silicon Alley While new nightclubs like the endlessly delayed Crobar have to employ Buddhist monks to catch a break from Manhattan community boards, strip clubs seem to be getting the VIP treatment. To wit: Not one but two supersize flesh emporiums—**Scores West** and the **Executive Club**—are opening on or near Eleventh Avenue later this year.

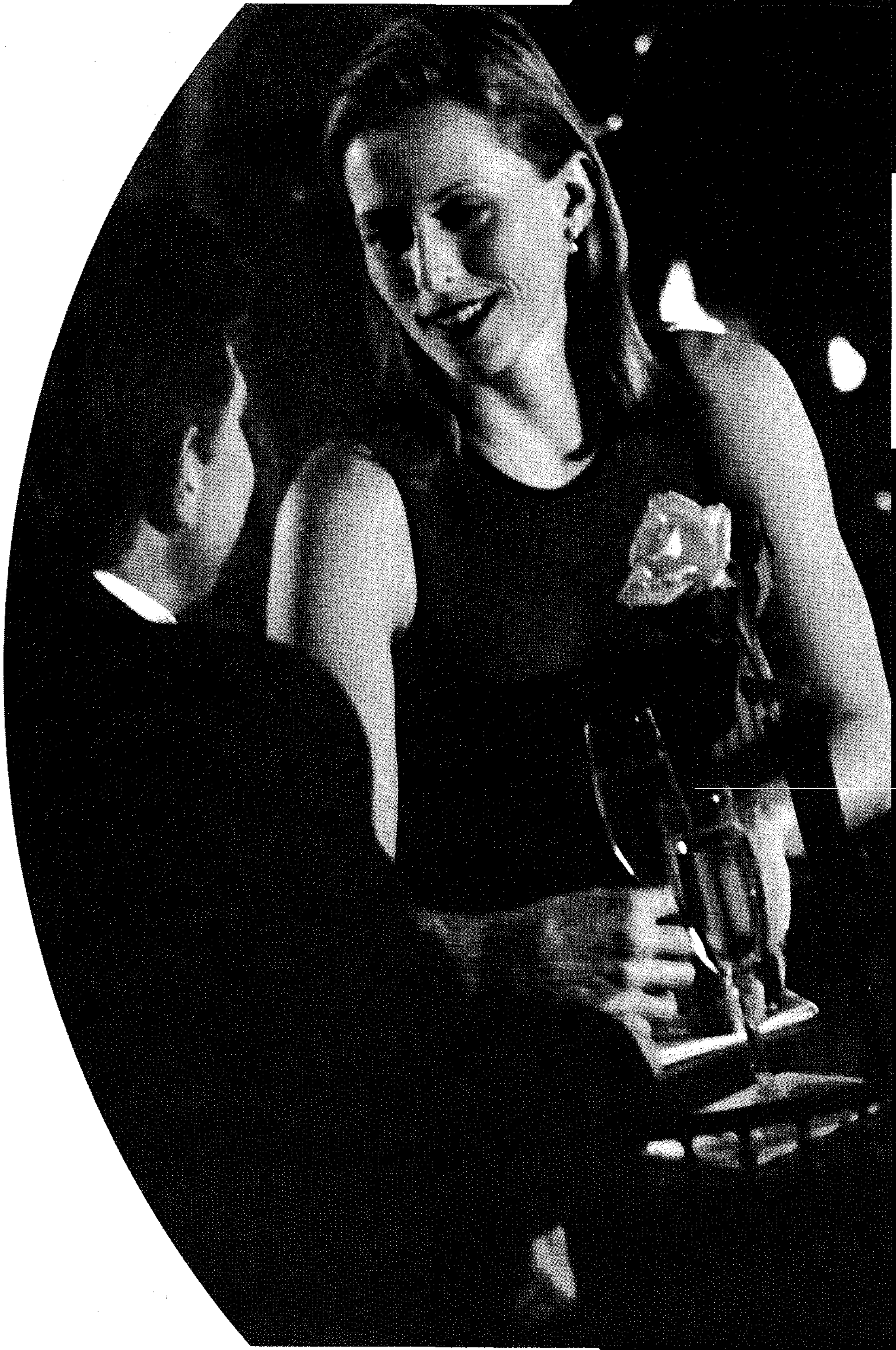


A multi-culti selection of concoctions from World Bar.

GOING-OUT GUIDE

THE SHORTLIST OF NEW NIGHTLIFE DESTINATIONS.

THE VENUE	THE LOOK	THE VIBE
CIELO 18 Little West 12th Street October 31	Futurism interpreted by *Wallpaper* or *Nest*: The interior of this small club (capacity tops out at 250) is very 22nd-century airport.	"Our attitude will be 'Shut up and dance,'" warns owner Nicolas Matar, formerly the resident D.J. at Pacha in Ibiza.
VUE 151 East 50th Street September 16	Video screens projecting 3-D images—not mere paint or wallpaper—will cover interiors of this restaurant and lounge.	Other clubs boast about their D.J.'s. "We want to blow people's mind with technology," says co-owner George Iordanou.
WORLD BAR Trump World Tower 845 United Nations Plaza Late September	Same guy who did the Campbell Apartment. Features 30-foot ceilings, oak staircase, and a floating mezzanine.	Given that Harrison Ford, Derek Jeter, Bill Gates, and Naomi Campbell all live in the building, the scene is sure to be, well, a scene.
BALI HAI Monthly at Octagon 555 West 33rd Street September 29	A gay tea dance. Think South Pacific: waterfalls, palm trees, bare-chested bartenders in sarongs, and, of course, bamboo.	They're so intent on the experience being "about the music" that they are actually thinking of doing without go-go boys.
SWEET RHYTHM 88 Seventh Avenue South September 19	Replaces jazz club Sweet Basil. An intimate main space (approximately 130-person capacity) and an even smaller café area.	Owner James Browne promises a more-inclusive booking policy—everything from jazz sextets to funk D.J.'s.



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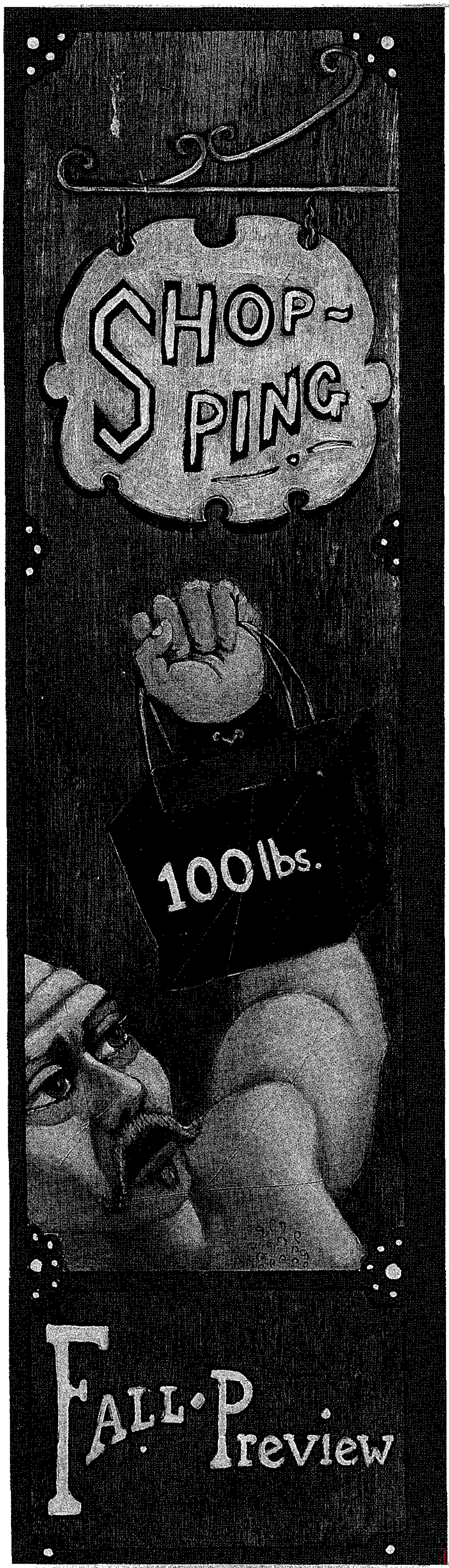
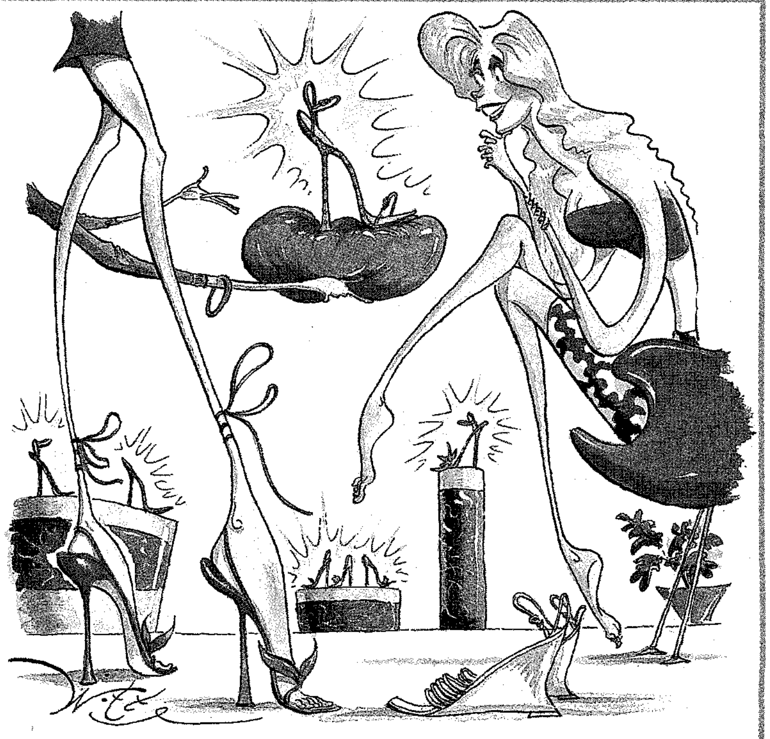




Best Foot Forward

It's hard to imagine how **Bergdorf Goodman**'s shoe department—with its museum-quality Manolo room and gleaming tables laden with pointy treats from Messrs. Louboutin and Perry—could get any better. But this week, it will *double* in size to house the work of 60-plus designers: from the big names, like Chanel and Gucci, right down to up-and-comers like Bruno Frisoni and Rodolphe Menudier—and the whole thing will feel like the luxe sitting room of a countess-in-exile. To celebrate, the New Museum paired artists with designers to create limited-edition shoes: Diana Broussard teamed with Liza Lou to make ankle boots covered with jet beads; Damien Hirst and Manolo Blahnik are channeling one another; and if you've ever had a yen for a boot adorned with an inflatable cartoon face, you're finally in luck, as Jeff Koons joins forces with Andrea Pfister. AMY LAROCCA

BERGDORF GOODMAN SHOE DEPARTMENT celebrates its reopening with a September 25 benefit for the New Museum of Contemporary Art.

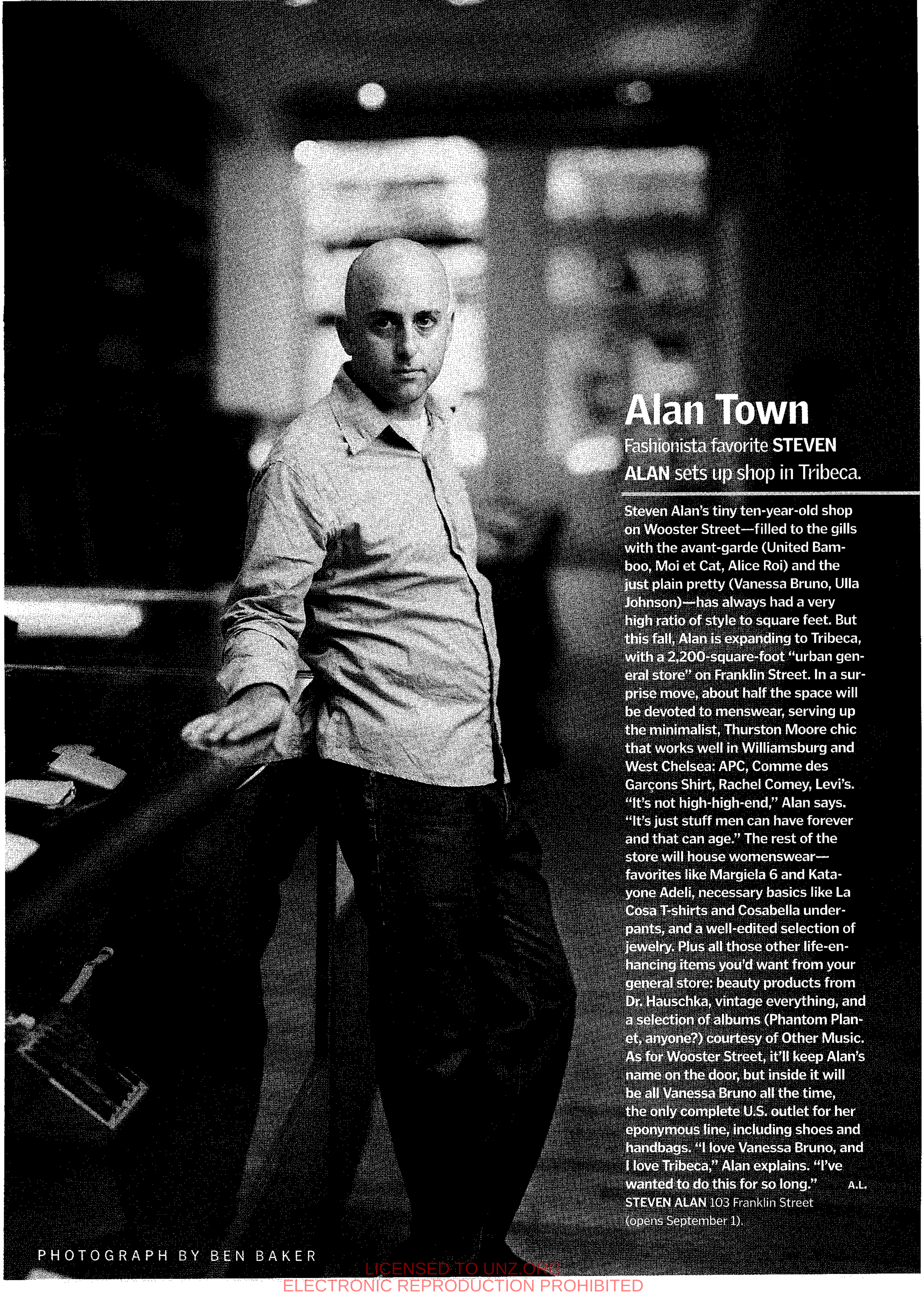
Run, Don't Walk

ADIDAS ORIGINALS opens its first American store in Soho.

Some people, Madonna included, wear Adidas to the gym. Other people, like trendy-without-trying Lower East Siders, wear Adidas, well, anywhere. Now jocks and hipsters alike are converging on Soho, home to the first Adidas Originals store in North America. The flea-market-like space focuses on reintroduced, reinterpreted, and redesigned apparel, accessories, and footwear—all branded with the universally known trefoil logo. The 70-year-old company is dipping into its archives in Herzogenaurach, Germany, and bringing back the funky zip-up jackets and linear tees you used to have to dig up at the Salvation Army. LAUREN DECARLO

ADIDAS ORIGINALS 136 Wooster Street.

ILLUSTRATION BY MICHAEL WITTE



Alan Town

Fashionista favorite **STEVEN ALAN** sets up shop in Tribeca.

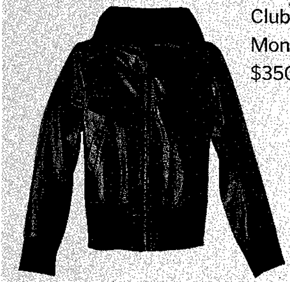
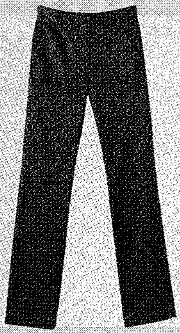
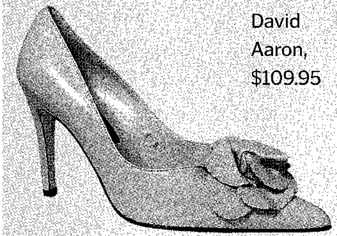
Steven Alan's tiny ten-year-old shop on Wooster Street—filled to the gills with the avant-garde (United Bamboo, Moi et Cat, Alice Roi) and the just plain pretty (Vanessa Bruno, Ulla Johnson)—has always had a very high ratio of style to square feet. But this fall, Alan is expanding to Tribeca, with a 2,200-square-foot "urban general store" on Franklin Street. In a surprise move, about half the space will be devoted to menswear, serving up the minimalist, Thurston Moore chic that works well in Williamsburg and West Chelsea: APC, Comme des Garçons Shirt, Rachel Comey, Levi's. "It's not high-high-end," Alan says. "It's just stuff men can have forever and that can age." The rest of the store will house womenswear—favorites like Margiela 6 and Katayone Adeli, necessary basics like La Cosa T-shirts and Cosabella underpants, and a well-edited selection of jewelry. Plus all those other life-enhancing items you'd want from your general store: beauty products from Dr. Hauschka, vintage everything, and a selection of albums (Phantom Planet, anyone?) courtesy of Other Music. As for Wooster Street, it'll keep Alan's name on the door, but inside it will be all Vanessa Bruno all the time, the only complete U.S. outlet for her eponymous line, including shoes and handbags. "I love Vanessa Bruno, and I love Tribeca," Alan explains. "I've wanted to do this for so long." A.L.

STEVEN ALAN 103 Franklin Street (opens September 1).

PHOTOGRAPH BY BEN BAKER

FROM THE CATWALK TO THE SIDEWALK

FOUR FABULOUS NEW YORKERS TELL YOU HOW TO WEAR THIS SEASON'S MUST-HAVES—OR THEIR MORE AFFORDABLE COUSINS. BY AMY LAROCCA

RUNWAY		REALITY		HOW TO WEAR IT	AND WHERE
	The bomber Balenciaga, $3,190		Club Monaco, $350	"I love and live for this bomber. With a high-waisted pant, just the way it was shown at Balenciaga, it's perfection. I'm gay, and *I* would chase that girl on the street."—Jeffrey Kalinksy	"It's an everyday piece. It's a basic. Wear it with jeans, over a skirt; it doesn't need a special place."—Patricia Field
	Lipstick-red cardigan Louis Vuitton, $640		Banana Republic, $78	"It's for a conservative, Waspy chick who's really good in bed but you wouldn't know it till you got there. This is not for the Anna Nicole Smiths of this world."—Sandra Bernhard	"Wear it with something other than a pencil skirt—that's too literal. Wear it anywhere, but if it's nighttime, open it up!"—Field
	Straight pants Dolce & Gabbana, $410		DKNY, $168	"I love cargo-style pants, as long as you wear them with really beautiful, expensive shoes. Sexy, strappy, fabulous shoes."—Amy Sacco "It's got to be with a pump or a heel. You want to know it's a woman in the pants."—Field	"If you have any bottom-heavy issues, it's not going to be the most flattering. But I'd wear these for a lunch around New York, or maybe a funky cocktail party."—Bernhard
	Sparkly scarf Marc Jacobs, $500		H&M, $7.50	"Wear it as a belt, or as a do-rag on your head."—Sacco "Turban!"—Field "Get your scissors and cut your hair into a David Bowie."—Bernhard	"Mixed and matched, it could look really modern and sophisticated for evening."—Kalinsky
	High-heeled pumps Prada, $355		David Aaron, $109.95	"With a skirt or a dress, they're too expected. Wear them with a pair of pants or jeans, and all of a sudden, they're really cool."—Kalinsky	"Condé Nast?"—Bernhard "Ouch!"—Sacco "I'd just wear them to bed. They look way too hard to walk in."—Field

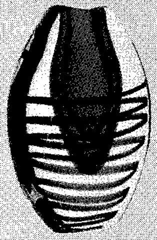
NEW STORES

Jil Sander
11 E. 57th St.
September 6
The first Jil Sander store in North America features elegant, minimalist sportswear for men and women.

H&M
125 W. 125th St.
September 6
435 Seventh Ave., at 34th St.
November
Yet more from the Swedish gods of cheap-chic fashion. Let's hope this means shorter lines at the fitting rooms.

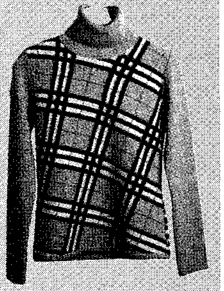
Gucci
840 Madison Ave., near 70th St.
September 7
Tom Ford's glamorous designs are always on our wish list. Uptown girls (and boys and—sure, why not?—babies) no longer have to trek to midtown.

Maurice Villency
200 E. 57th St.
September 23
An old favorite for those with a taste for contemporary European home furnishings, Villency's sprawling new glass-enclosed digs occupy an entire city block.



La Perla
93 Greene St.
Early October
You fell in love with these sizzling, seriously pricy Italian underthings uptown. Downtown, you'll find the same sexy collections you can't wait to slip into (or out of).

Burberry
9 E. 57th St.
Late October
Fans of this venerable British clothing company's ubiquitous plaid will now find six floors full of it. Collections for men, home, and babies, as well as for women.

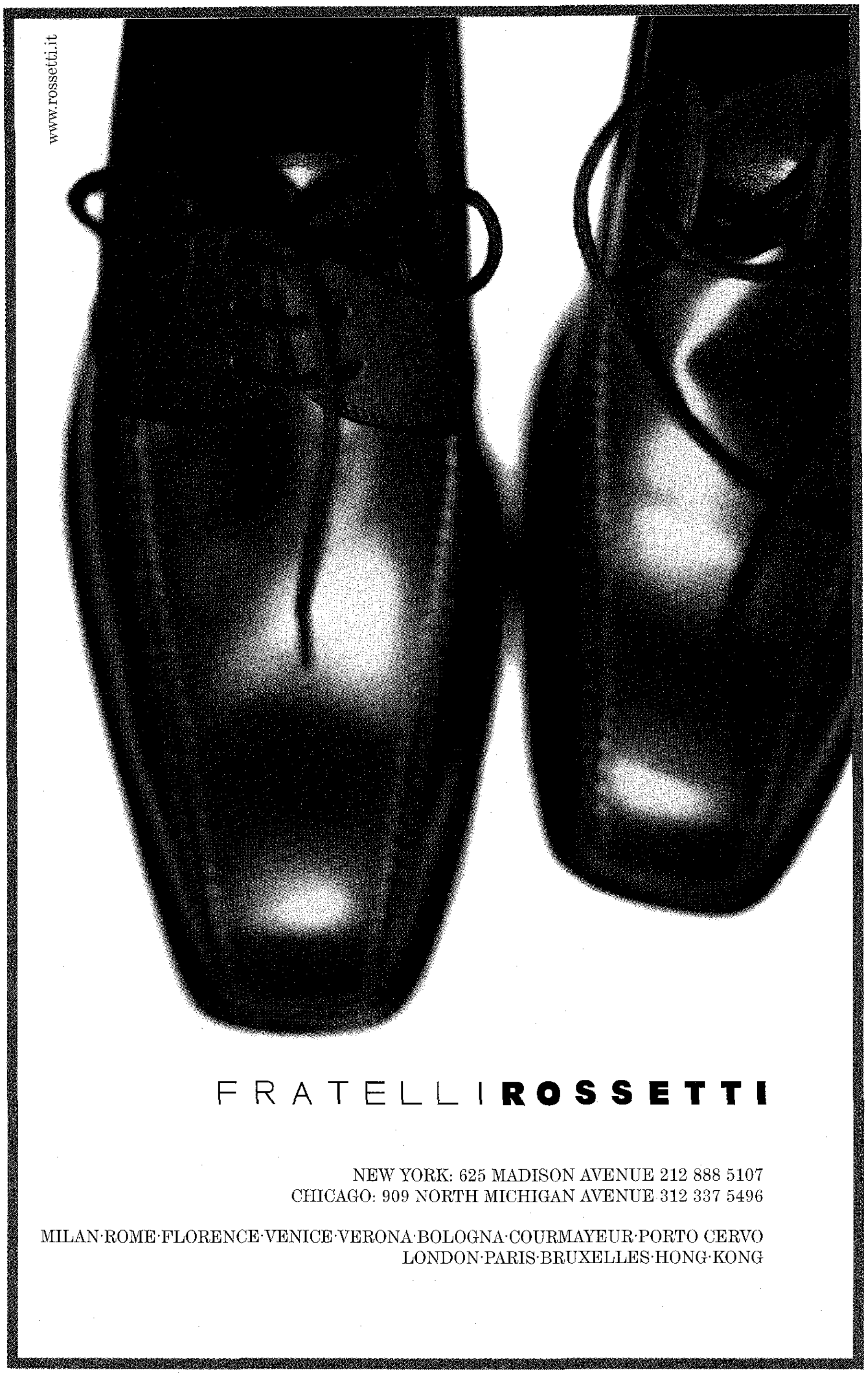


Agent Provocateur
133 Mercer St.
November 1
The high-end British lingerie company has packed its first U.S. store with the sultry, just-steamy-enough underwear that's made it a London institution.

Victoria's Secret
1328 Broadway, at Herald Square
November 8
The largest one to date, this store features Bon Bon, a panty boutique with more than 250 styles.

Armani Exchange
129 Fifth Ave., near 19th St.
Fall
A|X's latest addition brings the label's hip, casual aesthetic to the Flatiron district.

Stella McCartney
429 W. 14th St.
Fall
Known for the cheeky tees and sexy pants she made for Chloé, fashion's "It" girl is out on her own.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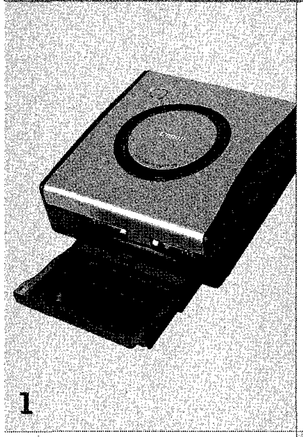
The New New Things

Nine hot products you'll want in your shopping cart this fall.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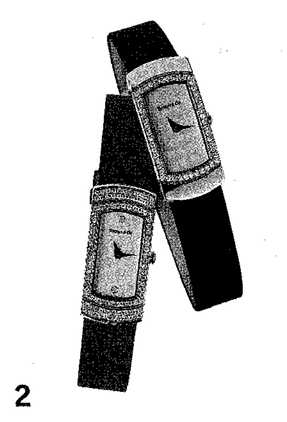
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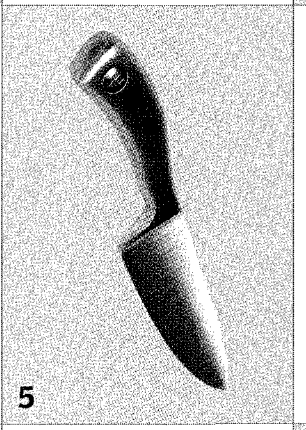
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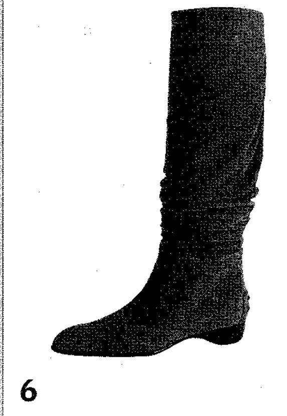
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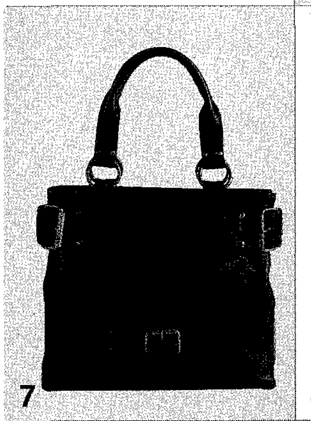
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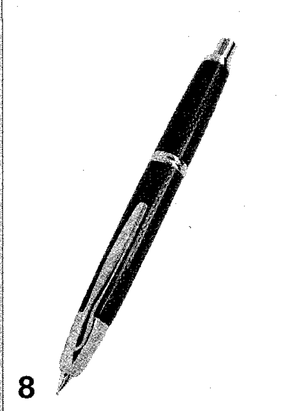
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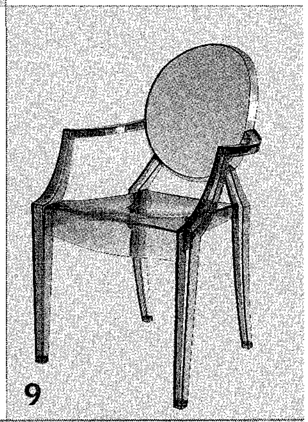
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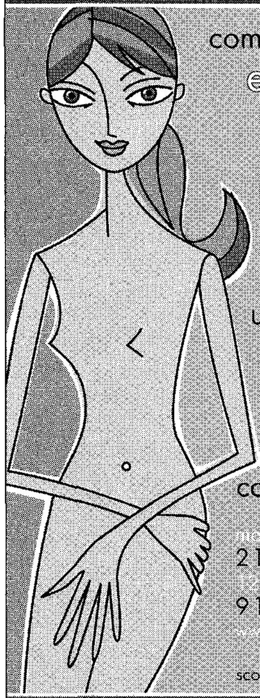
1 Canon CP-100 color printer: You can hook up almost any Canon PowerShot digital camera to this purse-size color printer ($249; Alkit, 222 Park Avenue South). **2 Tiffany diamond cocktail watches** are the perfect mix between "chic grandma" and Victorian ($4,500 to $6,900; Tiffany & Co., 727 Fifth Avenue, at 57th Street). **3 Samsung's SPH-a500** provides Web access at near DSL speed and has computer-quality graphics ($299; sprintpcs.com for stores). **4 Timex's Ironman Speed & Distance System** uses a global positioning system to transmit speed, distance, and pace readings in real time ($225; superrunnersshop.com for stores). **5 Wüsthof-Trident's Culinar knives** will match the Sub-Zero and the Viking, with blades forged from a single piece of high-carbon, stain-resistant alloy (from $76 for a three-inch paring knife; williams-sonoma.com for stores). **6 Ginger boot from Tod's:** This fall, fashionistas will be stomping around town in boots that have more folds than the face of a shar-pei ($890; Tod's, 650 Madison Avenue, near 60th Street). **7 Kooba's Harper tote** is a classic shape with chunky hardware and lots of pockets ($395; Barneys New York, Madison Avenue at 61st Street). **8 Namiki's "Vanishing Point" Carbonesque** works like a ballpoint but writes like a fountain pen ($96; Fountain Pen Hospital, 10 Warren Street). **9 Philippe Starck's Louis Ghost chair for Kartell** was the (affordable) hit of the Milan furniture fair ($235; Kartell, 45 Greene Street).

RIMA SUQI

PHOTOGRAPHED BY AIMÉE HERRING



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City of New York
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Sunday, October 6, 2002
Registration begins at 9:30 a.m.
Walk begins at 10:30 a.m.
Riverside Park, West 83rd St. Promenade
For more information call:
212-889-2210 ext. 213

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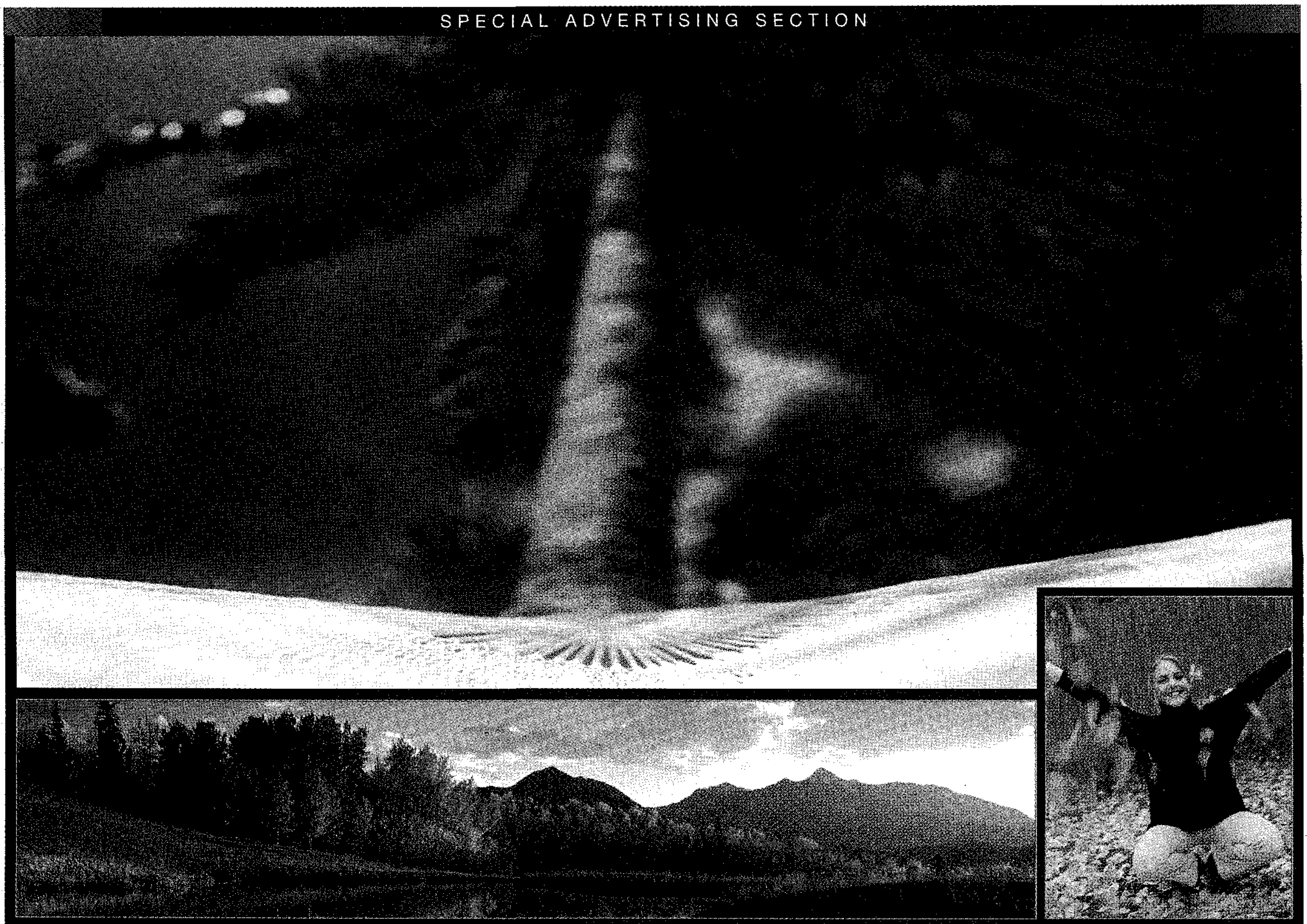


Awesome Autumn Escapes

FALL GETAWAYS

SAVVY TRAVELERS KNOW THAT AUTUMN IS THE BEST TIME TO ESCAPE. WHY? – MILD WEATHER, FANTASTIC FOLIAGE, FEWER TRAVELERS, AND LOWER PRICES ARE AMONG THE REASONS – AND THE POSSIBLE DESTINATIONS? CONSIDER…

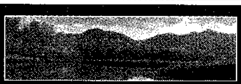
U.S. Virgin Islands

Exotic but familiar; what could make a better combination? The U.S. Virgin Islands (1-800-372-USVI; www.usvi-tourism.vi) is America's Caribbean. An official U.S. territory, the islands employ American currency, require no passport for U.S. citizens, and sit just three-plus hours from New York by air.

But, oh, what a difference three hours make. Comprised of St. Thomas, St. Croix, and St. John, these idyllic landfalls are light years away from the city hustle. St. Thomas combines natural beauty with cosmopolitan caché. The mountains reveal panoramic vistas, while Charlotte Amalie, the capital, harbors elegant dining, nightlife, and duty-free shopping.

St. Croix is immersed in history and culture – and bathed in beautiful beaches and unmatched recreation. Sugar and rum have shaped life here since Columbus landed and, today, imposing, windmill-towered sugar mills dot the landscape. So, too, do splendid 18th- and 19th-century homes. The architecture in Christiansted and Frederiksted reflects the states – Spain, Holland, England, France, Knights of Malta, Denmark, and America – that have governed the island.

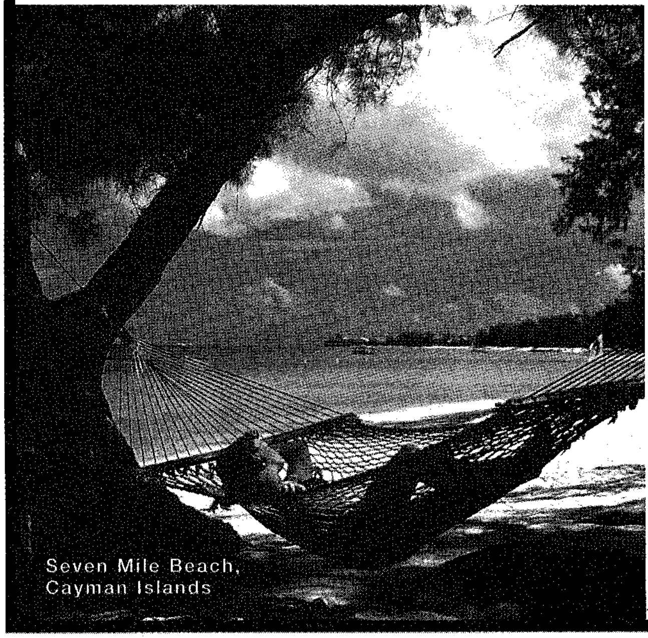
Editor: Christy Casamassima Creative: Bolle Design, NYC Writer: Mitch Kaplan Research: Lory Conklin



St. John retains an exceptional, tranquil, unspoiled beauty, for two-thirds of it lies within Virgin Islands National Park. Here are fascinating trails, secluded coves, and dazzling white beaches, highlighted by The Reef Bay Trail traveling through dense forests, plantation ruins, and rock outcroppings marked by petroglyphs, and meandering past dozens of magnificent beaches.

The active life flourishes throughout the islands. Excursions include golf, yachting, sport fishing, gambling, scuba diving, or horseback riding. Autumn visitors can revel at "Harbour Night," a cultural "street festival" held Wednesdays in Frederiksted when cruise ships are in port. Performances by local quelbe and calypso bands, skilled "mocko jumbies," and traditional quadrille dancers are accompanied by vendors selling local delicacies and handmade crafts.

The grand finale is the month-long Crucian Christmas Festival in December and January. There's music, food fairs, pageants, and parades at the Festival Village. Starting with the *Prince & Princess Pageant* and the *Miss St. Croix Pageant*, and running through the *Festival Quadrille Dance* and the *Quelbe Tramp & Cultural Night*, the streets overflow with pageantry and music.



Seven Mile Beach, Cayman Islands

Cayman Islands

The Cayman Islands (www.caymanislands.ky), a British Crown Colony embracing three tiny islands, sits just 480 miles south of Miami. With easy air access, autumn is the perfect time to visit. October and November include special rates from prime resort properties, including airfare, departure, and hotel taxes. Come November 15-17, the Hyatt Grand Cayman hosts the first-ever Cayman Food & Wine Weekend, a resplendent gathering replete with distinguished wines, spectacular cuisine and cooking demonstrations. Wine tastings will be led by expert Joshua Wesson of Best Cellars. Headline chefs will be Tom Valenti of New York City's Ouest and Randy Lewis, Kendall-Jackson Wine Estates' executive chef; both are *Food & Wine Magazine*'s past "Best New Chef" award winners. And, the pièce-de-résistance – the Saturday Wine Dinner with a gourmet menu by the chefs and wines paired by Wesson.

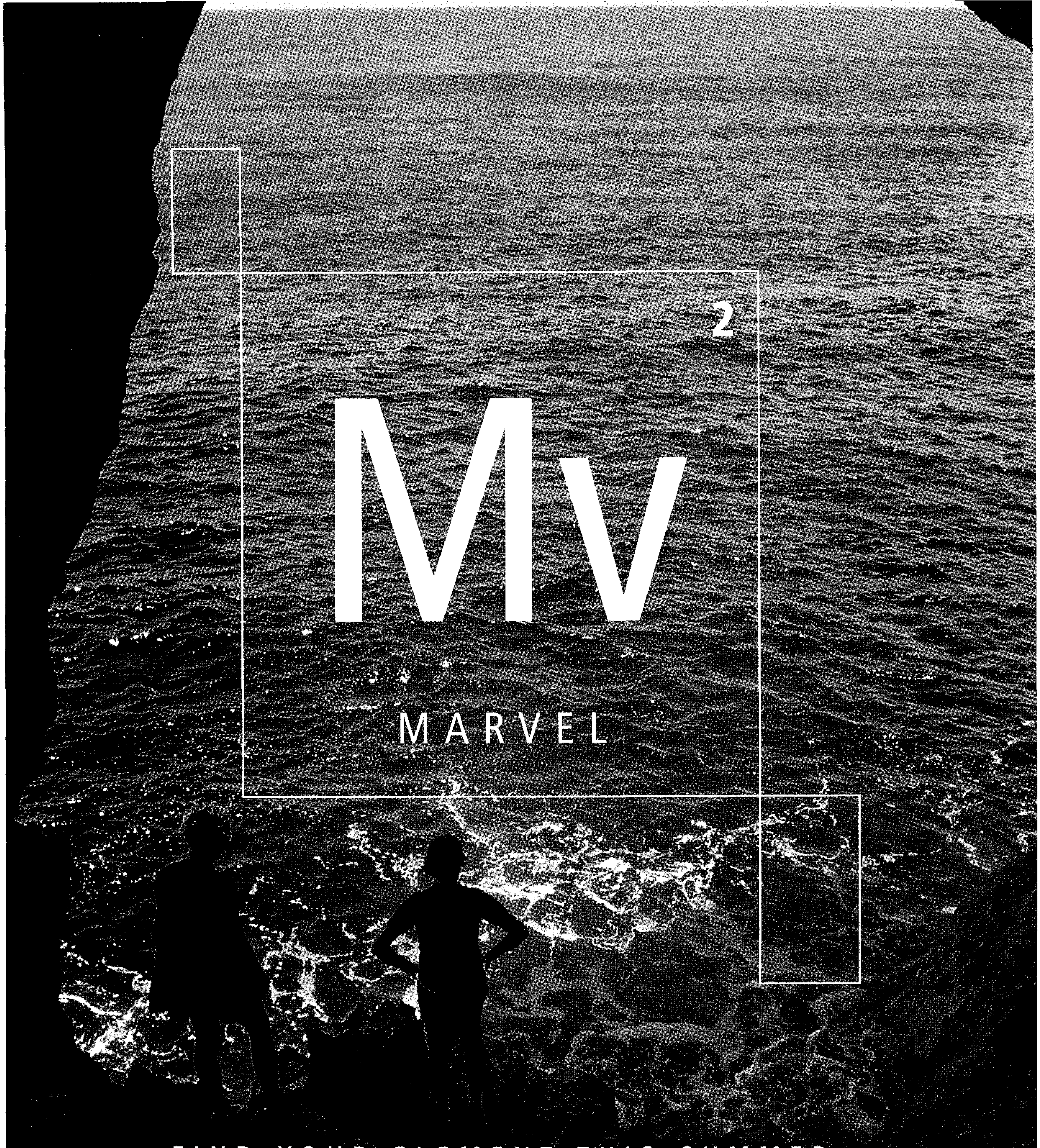
> *The active life flourishes throughout the islands. Excursions include golf, yachting, sport fishing, gambling, scuba diving, or horseback riding.*

Grand Cayman's George Town boasts some of the Caribbean's finest cuisine, shopping, museums, and the magnificent Queen Elizabeth II Botanic Park. Cayman Brac radiates a traditional seafaring charm and friendliness, complimented by dramatic scenery. Here, a spectacular limestone ridge rises from the west to plunge 140 feet into the sea. Little Cayman, largely uninhabited, presents a rare combination of sun-blessed solitude, glistening beaches, and miles of untouched tropical wilderness.

U.S. Virgin Islands

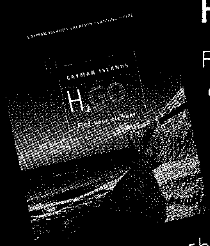
One can, of course, fish, golf, sail, swim, and engage in myriad other activities, but nothing matches the Cayman Islands' undersea world. Home to untold colors, remarkable marine life, pristine walls, and shipwrecks, the Caymans are rated among the world's top five places for diving and snorkeling. What sets Caymanian diving apart? The quality of scuba instruction for all levels; the diversity of approachable marine life, including stingrays, sea turtles, eagle rays, barracudas, puffer fish, scrawled filefish, flying gurnards and moray eels; calm, current-free conditions and exceptional visibility year-round; and easily accessible dive sites.

Kids too young to scuba can explore undersea with SASY (Supplied Air Snorkeling for Youth). Adults not up for scuba can do SASA (Supplied Air Snorkeling for Adults). Invented by a Cayman resident, these tethered units look like real scuba gear and are designed for ages four and up. Want to remain atop the water? Snorkelers encounter rays at Stingray City and float above wrecks like the Amphitrite or the M/V Capt. Keith Tibbetts. Great snorkeling is found close to shore on all three islands. Great fun abounds on all three, as well.



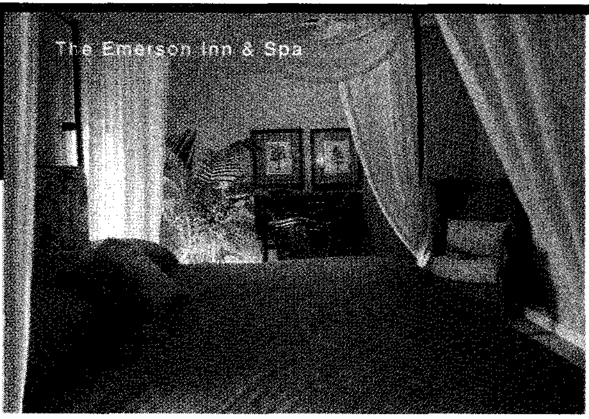
FIND YOUR ELEMENT THIS SUMMER.

From the rich local color of Grand Cayman's George Town to the scenic wonder of The Bluff on Cayman Brac, whatever your element, you'll find it this summer in the Cayman Islands. Call 1 800 4-CAYMAN or visit our web site (caymanislands.ky/h2go) to order your free Cayman Islands H2GO Vacation Planning Guide. Inside you'll discover everything you need to plan the summer's best vacation, including a "MY ELEMENT" card good for special rates on dining, attractions, watersports, shopping and more. Request your Planning Guide now, and you could win a free Cayman Islands H2GO vacation. This summer, find beauty, find adventure, find yourself in the Cayman Islands.



CAYMAN
ISLANDS
Grand Cayman • Cayman Brac • Little Cayman

FALL GETAWAYS



The Emerson Inn & Spa

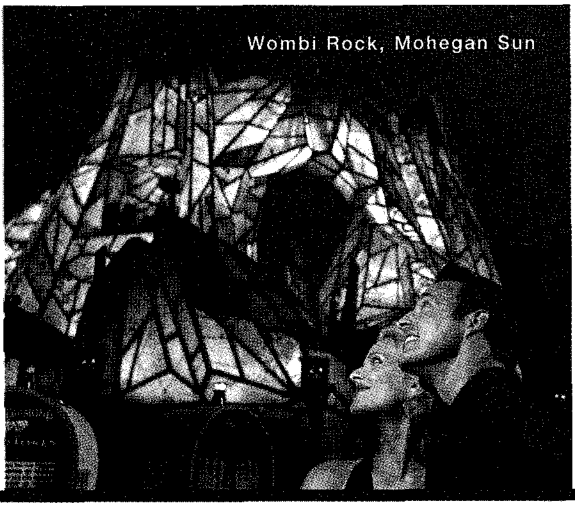
The Emerson Inn & Spa (845-688-7900; www.TheEmerson.com), is a taste of Europe just two hours from Manhattan. Set amid the Catskill Preserve in full autumnal splendor, The Emerson affords sophisticated luxury in 19th-century Persian, Victorian, West Indian Colonial, Oriental, and African styles.

Rated among the world's Top 15 Wine Resorts by *Wine Spectator*, fall offers a rare opportunity to enjoy first-growth French Bordeaux at the Connoisseur Weekend Series, November 8-10. Led by wine master Matt Kelly and Emerson chef Ross Fraser, guests will sample the foremost-rated wines – such as Chateau Haut Brion 1983 – accompanied by delectable gourmet meals.

In September, The Emerson's spa introduces ayurvedic treatments from India, using SUNDĀRI products that are fragrance-free, dye-free, free of mineral oils or toxic substances, and perfectly embody The Emerson's philosophy of balancing mind, body, and spirit.

Mohegan Sun

Once, guests of Mohegan Sun (1-888-226-7711; www.mohegansun.com) came only to play. Now, they play and stay – in style. The 34-story Mohegan Sun Hotel, a glistening crystalline tower, triumphs in its 1,200 rooms, dramatic lobby, world-class spa, fitness center, indoor swimming pool, outdoor sun terrace, and 24-hour restaurant. A daring three-winged tower, the hotel's design draws inspiration from the dazzling quartz crystal the Mohegans used to fashion arrowheads and ceremonial objects honoring the good spirits.



Each guest room is spacious, amenity-laden, and reveals sweeping New England or Thames River views. River suites offer an expansive bedroom, one and one-half baths, and separate living-room space. One-bedroom Sky suites feature a windowed-bath overlooking the Connecticut foothills, plus separate living and dining areas. And, for the ultimate, five luxury suites – exquisitely designed for in-suite entertaining of up to 100 people – include a living room, dining/meeting room, back-service pantry/kitchen, full-service bar and master bedroom with a deluxe bathroom. That is spectacular.

> *Spectacular is the only word to describe one of the country's largest and most distinctive entertainment and gaming destinations.*

Indeed, spectacular is the only word to describe Mohegan Sun, one of the country's largest and most distinctive entertainment and gaming destinations. Set on 240 breathtaking acres near a variety of nearby attractions in Mystic Places, the Native-American décor is influenced by the Mohegan Tribe. The Casino of the Earth is set in four quadrants, each featuring a seasonal theme with more than 3,500 slot machines and 180 gaming tables.

The world's largest planetarium dome comprises the nucleus of Mohegan Sun's new Casino of the Sky. Changing cosmic displays float above a daring three-story crystal mountain built inside the casino called Wombi Rock. And within Wombi Rock? – Leffingwells, an exquisite martini bar.

The Shops at Mohegan Sun, Connecticut's newest premium retail destination, links the two casinos. This two-story promenade lures with an array of dining options, and shops and boutiques selling everything from jewelry to Native-American crafts. The entertainment options seem infinite at Mohegan Sun, where the shows and sporting events run nonstop. Legendary performers and hot new talents fill the stages of Mohegan Sun's 10,000-seat Arena, 300-seat Cabaret and 350-seat Wolf Den. Among the stars shining at the Wolf Den this autumn will be Isaac Hayes (Sept. 20), Gladys Knight (Sept. 21-22), and John Berry (Sept. 27). Meanwhile, in the Cabaret: Kristin Chenoweth (Sept. 18-22) and Burt Reynolds (Sept. 25-29).

Barbados

The easternmost isle of the Caribbean, Barbados (1-800-221-9831; www.barbados.org) combines local and British ambience. Afternoon tea mixes with calypso music and native cuisine. The island's natural charms yield magnificent contrasts, as well. The rugged northern coastline complements the gentle Caribbean shore. Caves, bird-watching perches, the Barbados Flower Forest, and vast panoramas dazzle. The Arbib Nature and Heritage Trail has won ecotourism awards and, of course, the beaches are superb.

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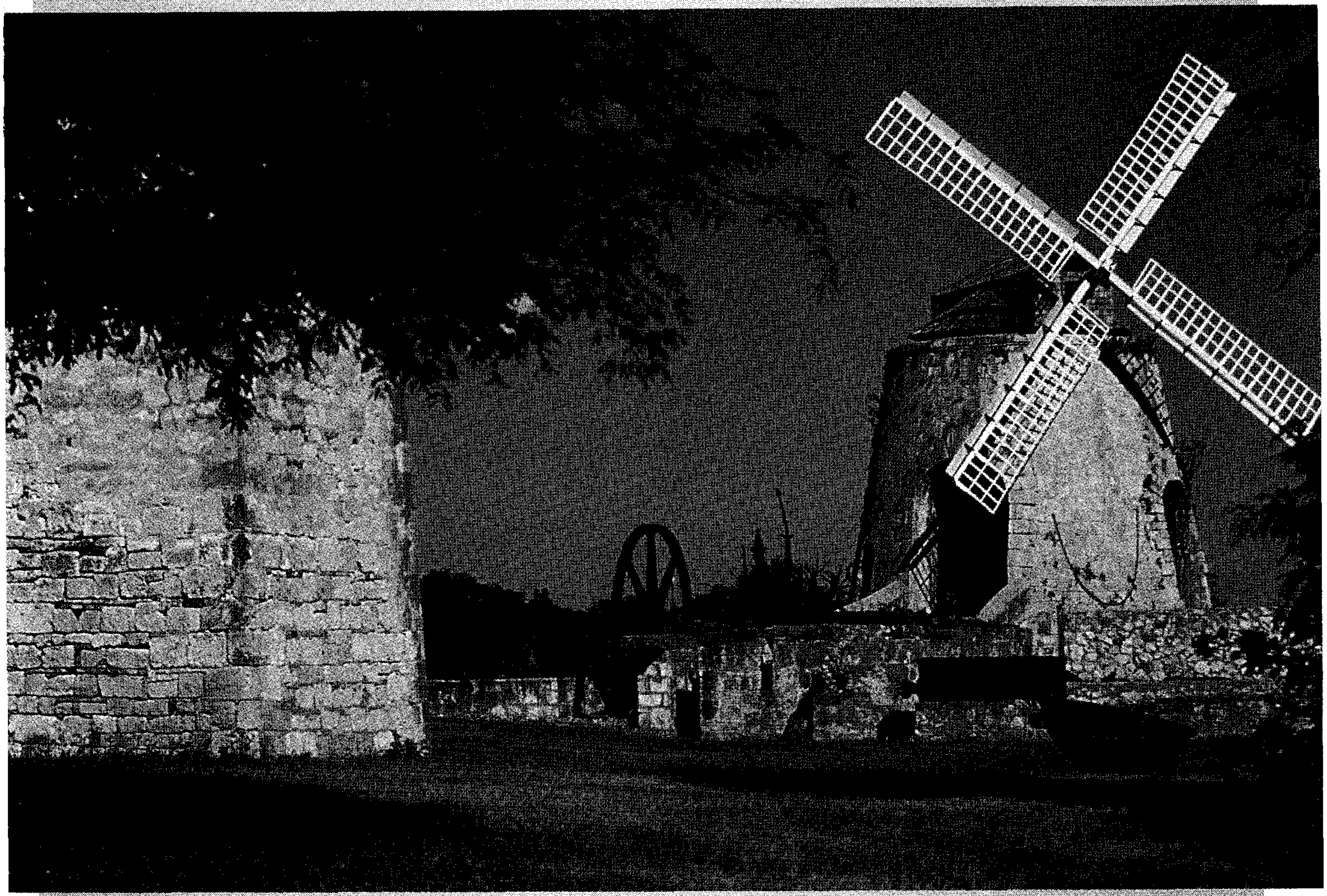

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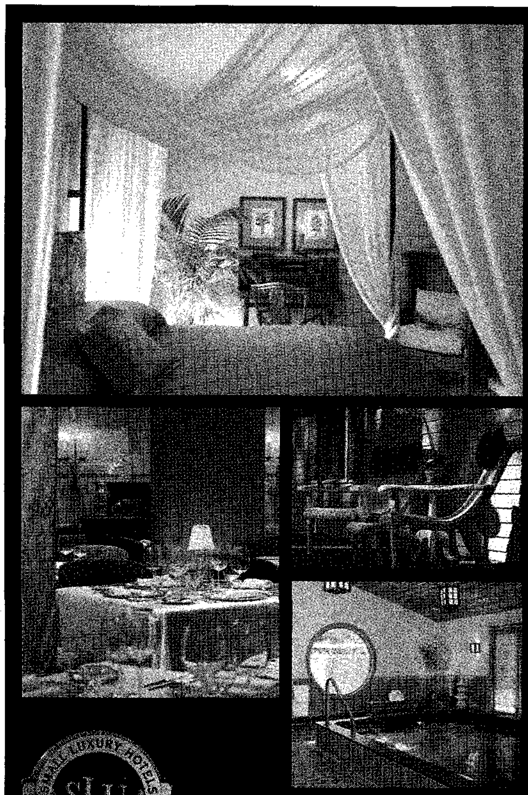

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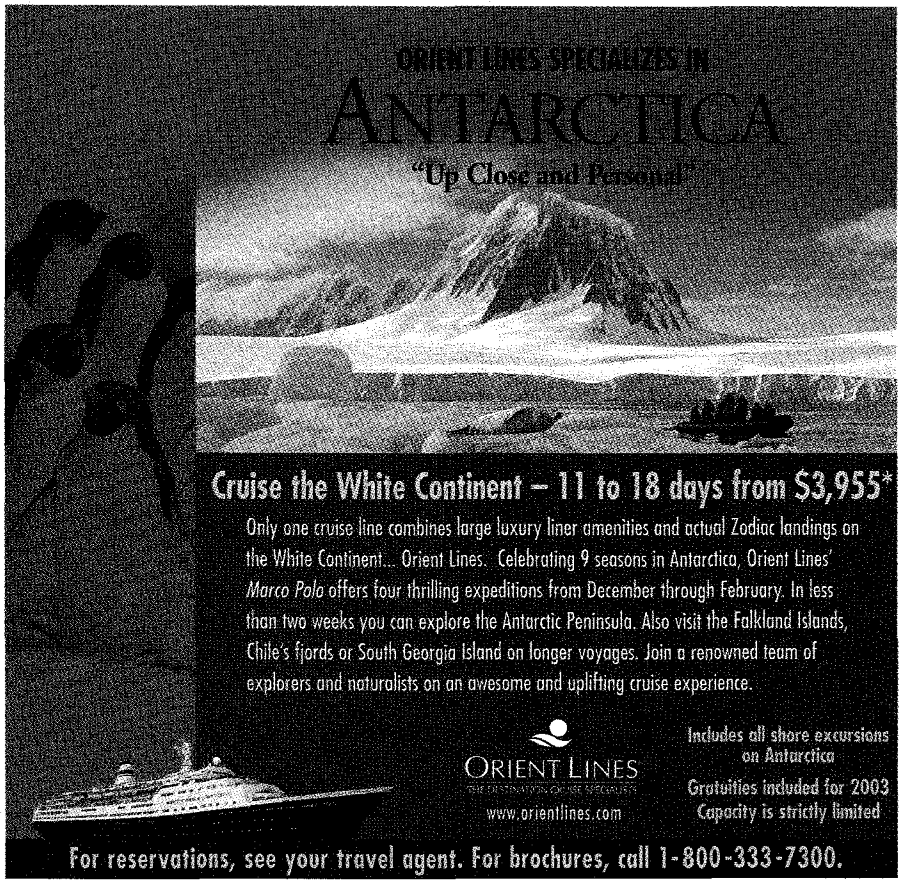

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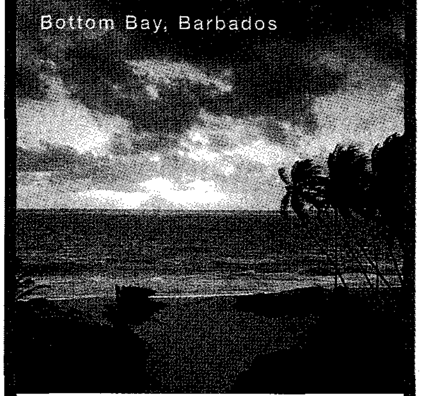
Bottom Bay, Barbados

Photo: Barbados Tourism Authority

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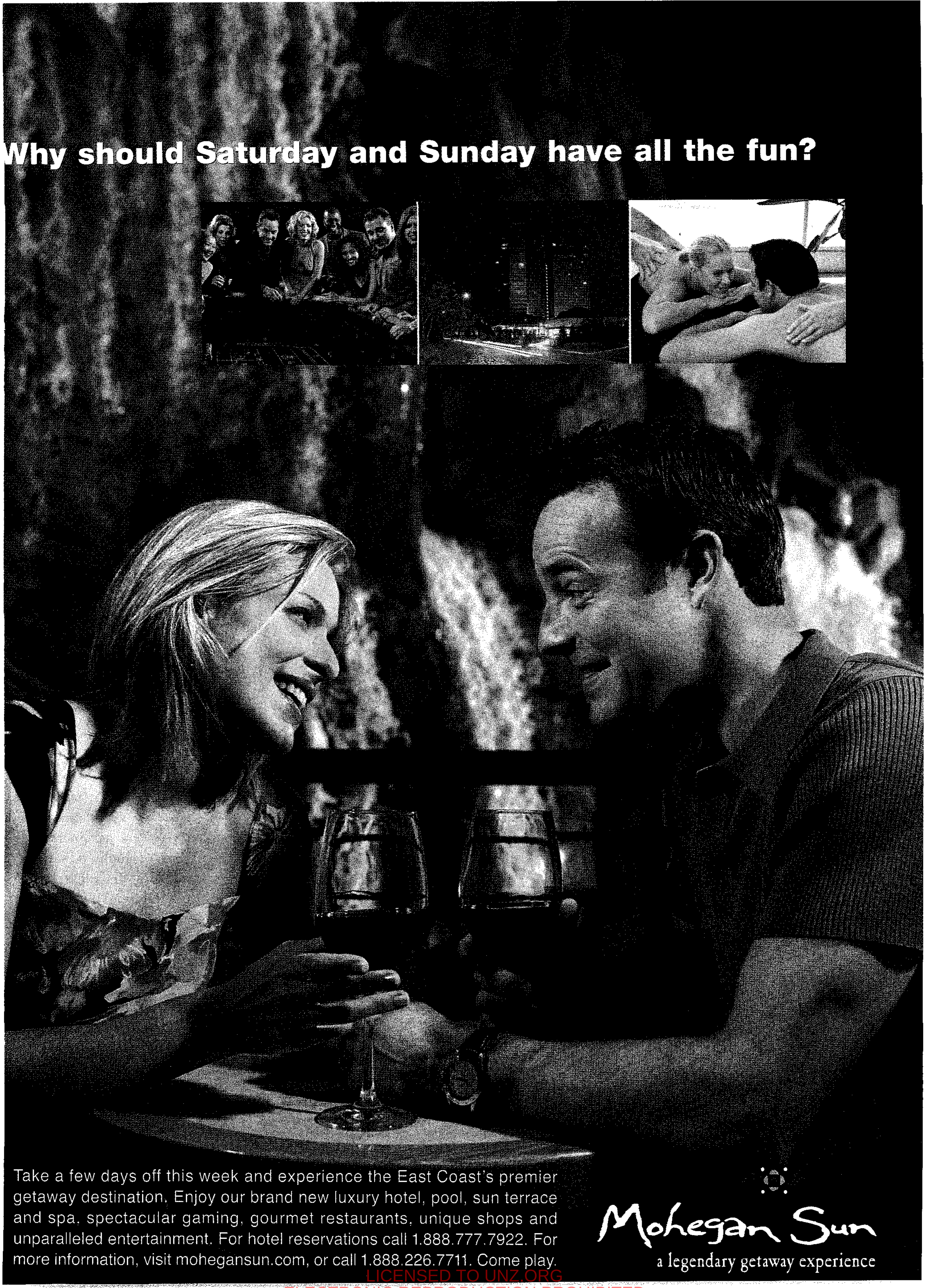
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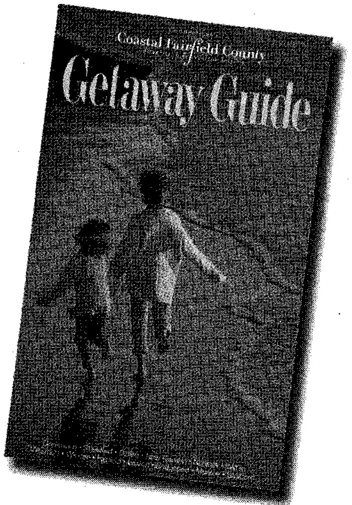

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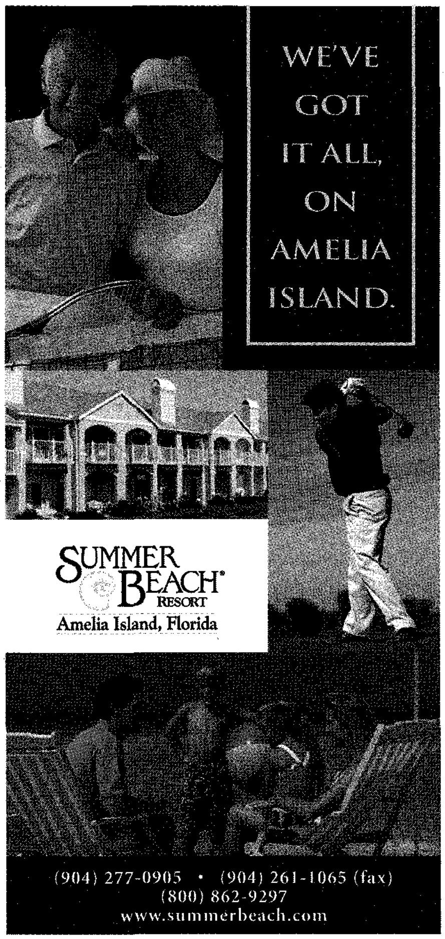
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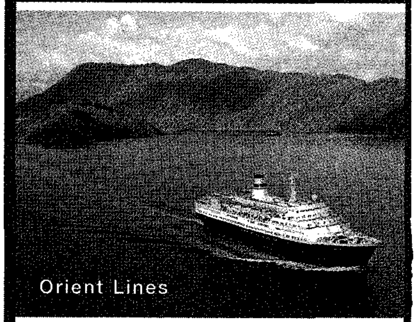
Orient Lines

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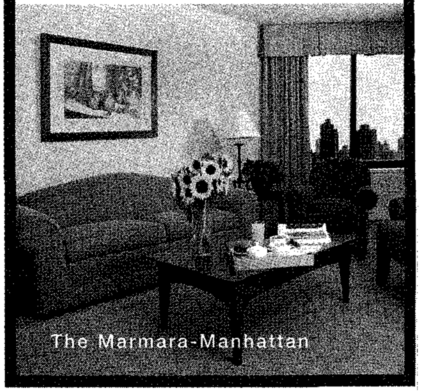
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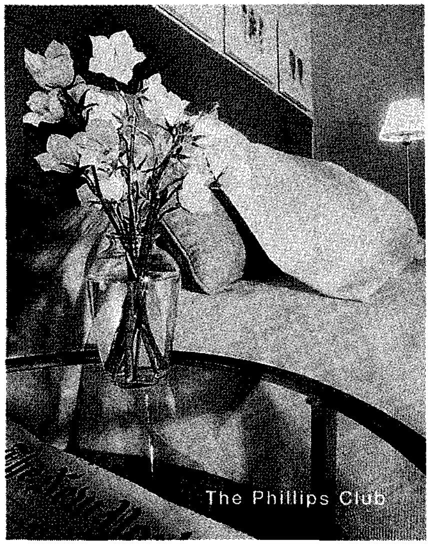

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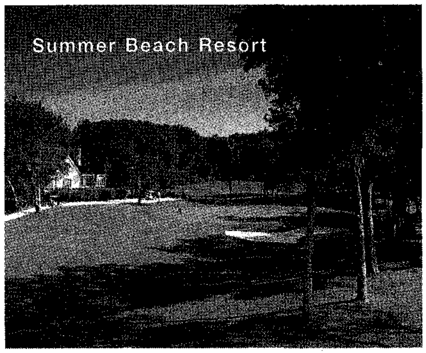
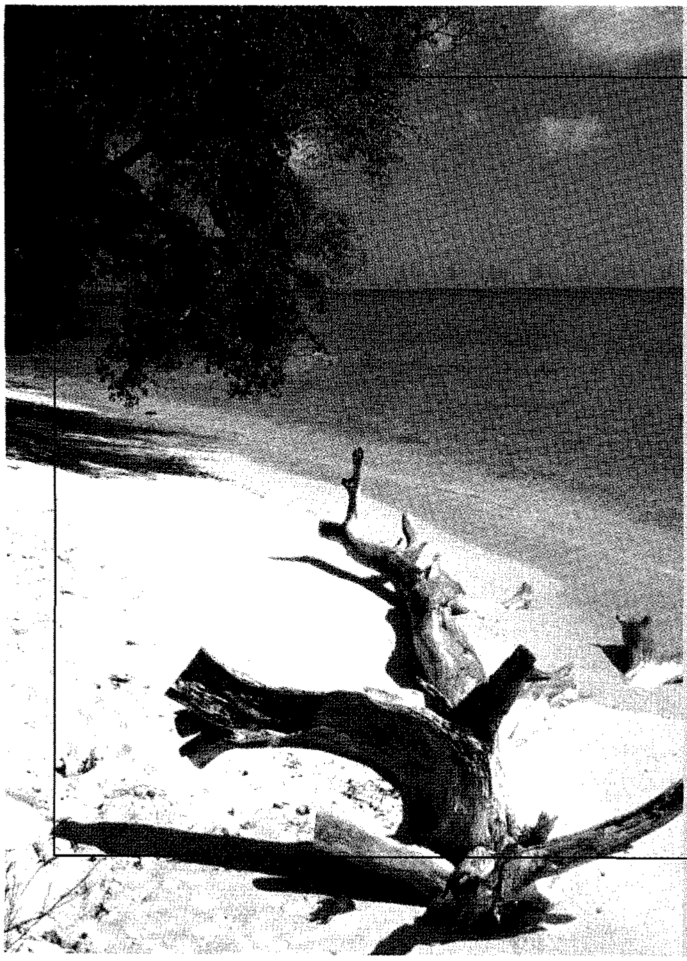


Summer Beach Resort



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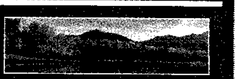

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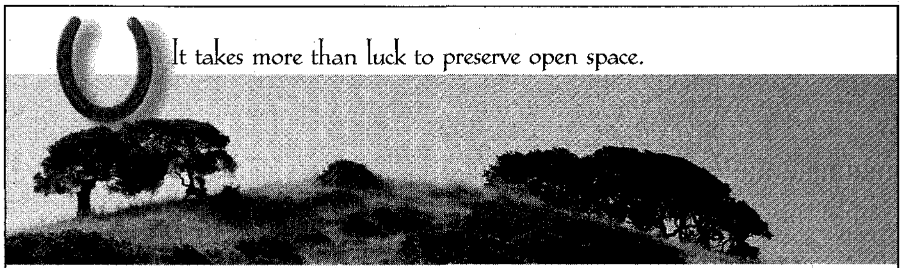

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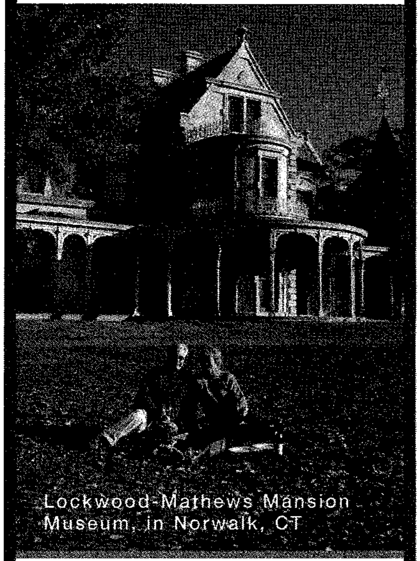

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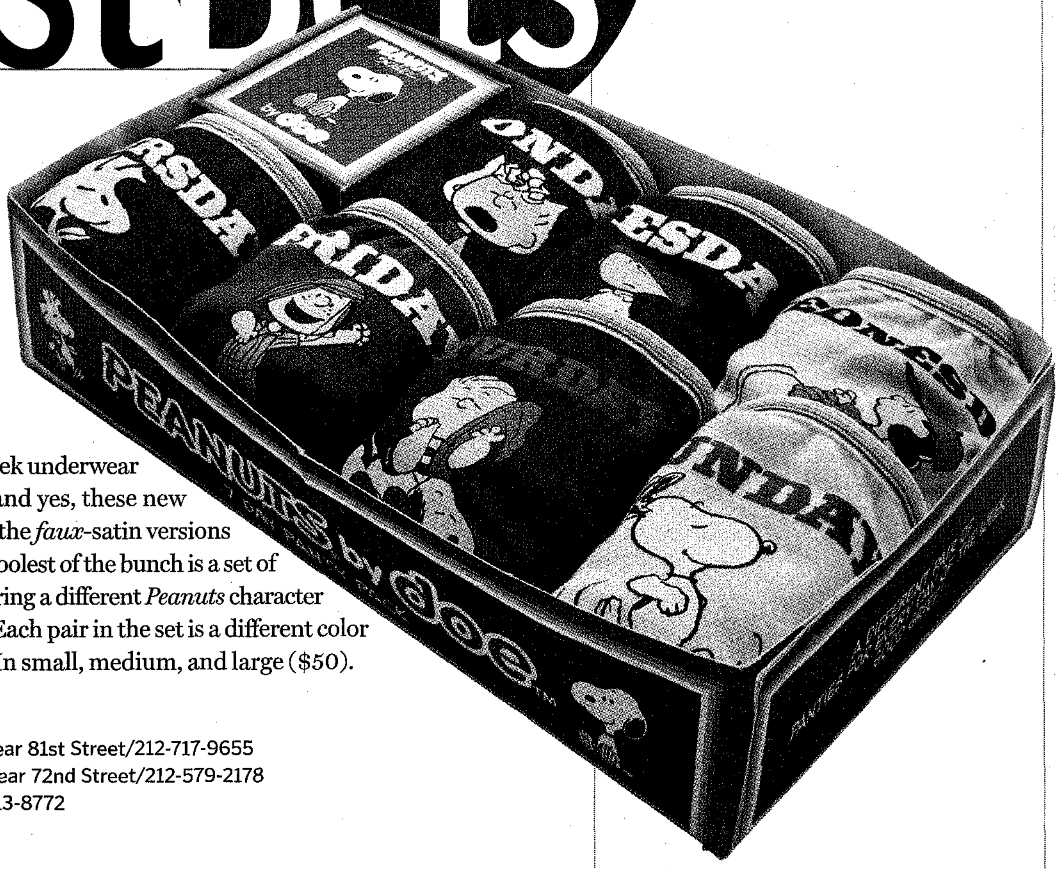
Best Bets

RIMA SUQI



Peanut Gallery

A flurry of days-of-the-week underwear has hit stores recently—and yes, these new panties are a far cry from the *faux*-satin versions of yore. If you ask us, the coolest of the bunch is a set of cotton string bikinis featuring a different *Peanuts* character for each day of the week. Each pair in the set is a different color with zippy, striped trim. In small, medium, and large ($50).

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In the Pink

For men obsessed with numbers, we throw this one into the mix: 170. That's the thread count of Thomas Pink's new Egyptian-cotton shirts, which feel like silk. Buyer beware: These shirts are addictive ($195).

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Clutch Players

Shanghai Tang is full of fabulous new products—and these silk evening bags are our favorite additions. They're embroidered, lined in hot-pink silk, and accessorized with pins in the shapes of butterflies or dragonflies ($165–$170). What's not to love?

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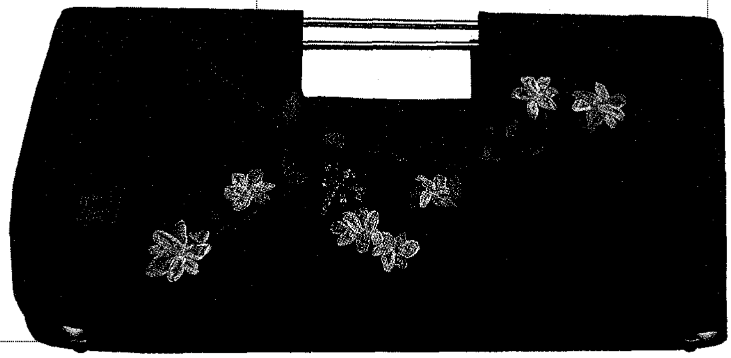

PHOTOGRAPHED BY MICHAEL KRAUS.

Handy Woman It's amazing how something as seemingly simple as a clogged toilet can faze even the most self-sufficient among us. For any can-do woman who'd like to know how to do a whole lot more, there's a new book called *Dare to Repair: A Do-It-Herself Guide to Fixing (Almost) Anything in the Home* (HarperResource; $14.95). Chapters cover plumbing, electricity, major appliances, windows, walls, doors, and home safety. There's also a helpful resource section at the end.

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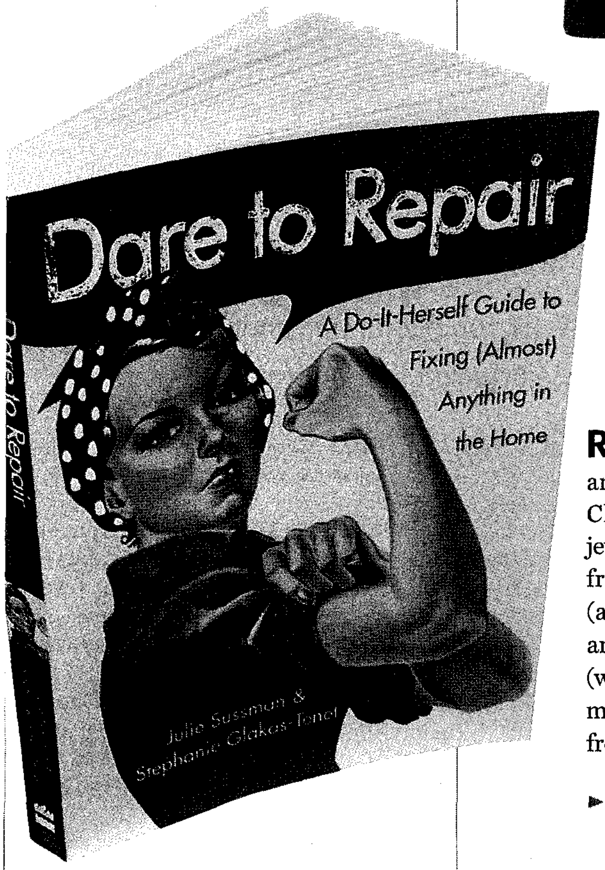
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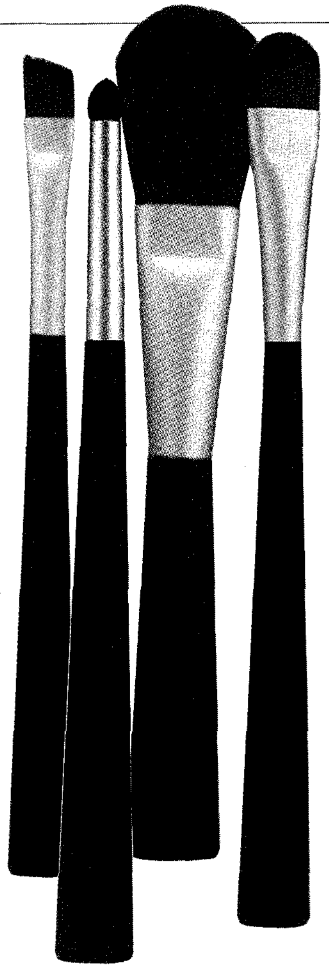

Makeup Class Another set of makeup brushes—just what you need, right? Think again: The Body Shop's new offerings literally stand on their own, which means no more flecks of eye shadow, blush, or powder on your counter. There are ten styles to choose from, priced from $8.50 for a brow-and-lash brush to $24.50 for a face-and-body brush.

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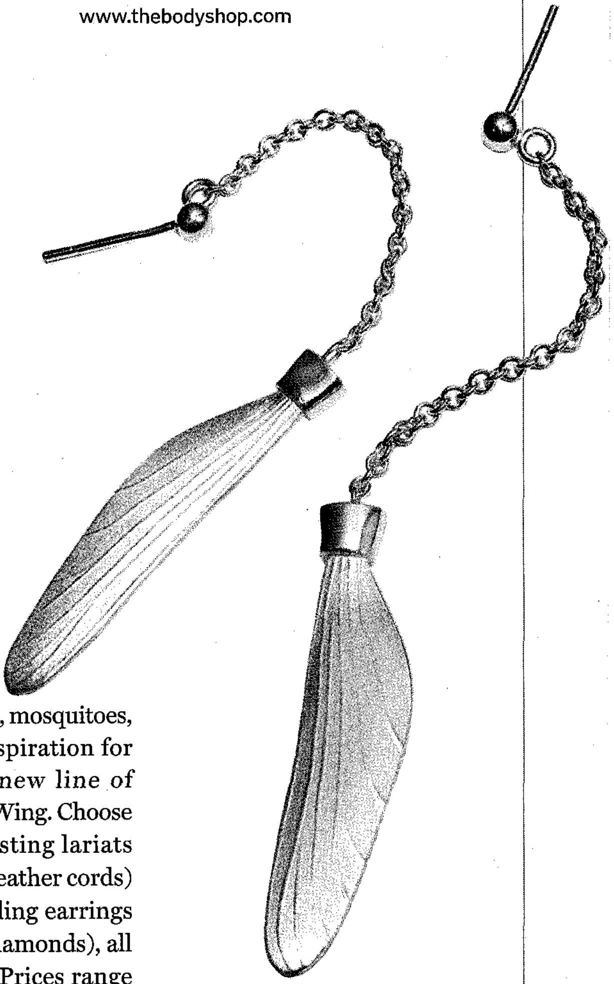

Roule's Girls Flies, mosquitoes, and wasps were the inspiration for Christopher Roule's new line of jewelry, aptly called the Wing. Choose from long cleavage-nesting lariats (available on chains or leather cords) and long or short dangling earrings (with or without pavé diamonds), all made in gold or silver. Prices range from $95 to $1,400.

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JEAN REPLACEMENTS: From left, jackets by Guess? Jeans, Gap, H&M, Kenneth Cole, and DKNY Jeans.

Blue Notes

Forget the same-olds in your closet. With fur, pleats, and endless details in the mix, there's now a jean jacket to match every mood.

WHEN TALK-SHOW trendster Star Jones added mink to her jean jacket last winter, the bill came to $20,000; this season, cozy, furry denim can be yours for far less. Whether you're into *faux*-fur trim, intricate stitching, or pleats, you'll find them here.

H&M's denim jacket with brown *faux*-fur trim and bronze buttons ($49) has a slimming, slightly tapered waist. *Faux* shearling adds style *and* warmth to the Gap's "dirty" version ($88) and the cropped, aptly named "coquette" jacket from Guess? Jeans ($128). For work, try a sleek three-quarter-length trench from DKNY Jeans ($118) with a soft *faux*-fur collar and cinched belt—it's so lightweight and well-worn it feels like you've already had it forever. For wilder types, Kenneth Cole offers a sharp biker-inspired jacket ($128) with pleated sleeves and extra zippers—and the front pockets are perfect for stashing the keys to your Harley. BETSY GOLDBERG

Picks of the Week

Sales beginning Wednesday, September 4, through Tuesday, September 10.

Johnson's cute, schoolgirlish clothes (think pleated cotton skirts and roll-up-sleeve shirts) are 30 percent off; patch-pocket pants are $82. 179 Orchard St. (646-602-8668); A.E., M.C., V.; 9/4-10/31 (Mon.-Sat. 1-7; Sun. noon-6).

Selima Salaun is taking 50 to 75 percent off merchandise in all of her trendy boutiques—Bond 07 (clothing), Selima Optique (eyewear), and Le Corset (lingerie). For store locations and hours, call 212-343-9490; A.E., M.C., V.; 9/4-9/8.

Showroom Seven has samples from Ghost, Imitation of Christ, Kazuyo Nakano, and others on sale for up to 60 percent off. 498 Seventh Ave., near 36th St., twenty-fourth fl. (212-643-4810); A.E., M.C., V.; 9/4-9/13 (Mon.-Sat. 10-7). ■

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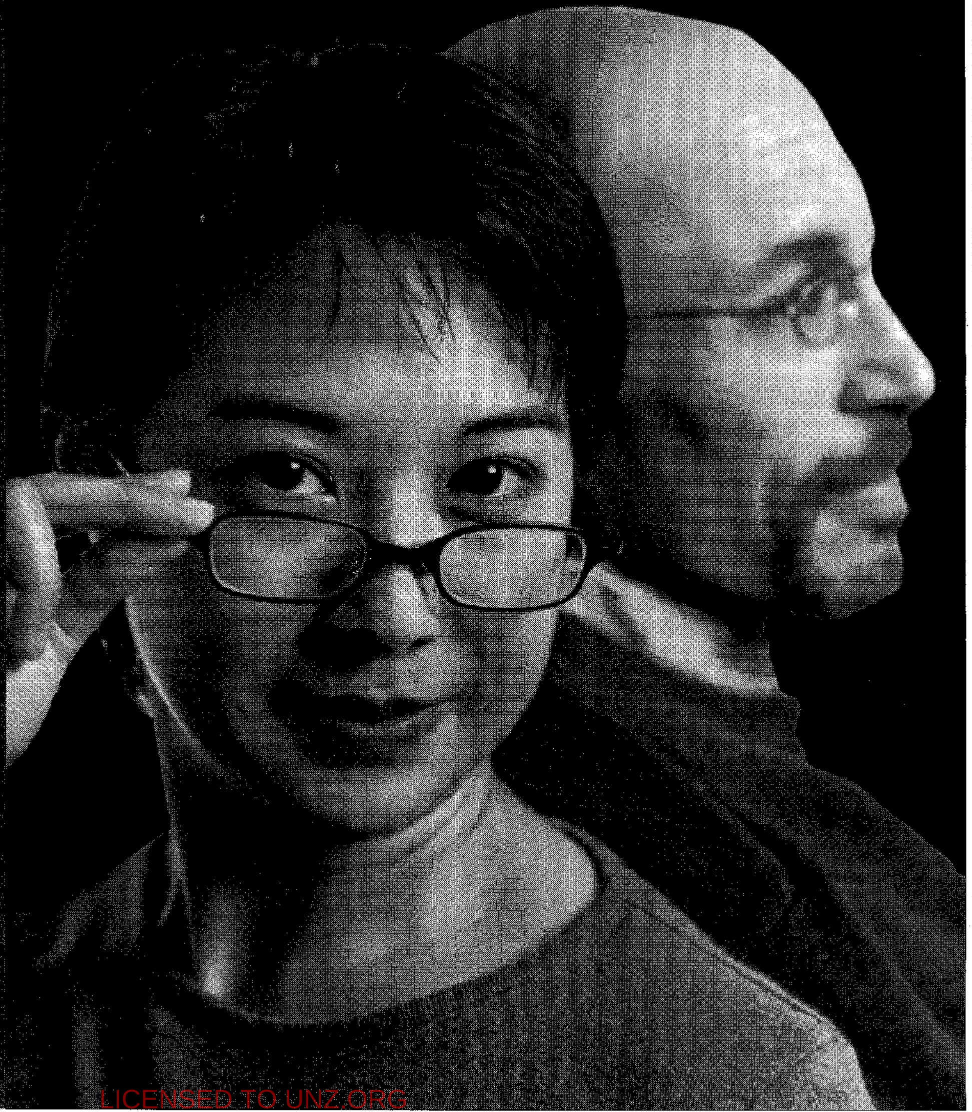
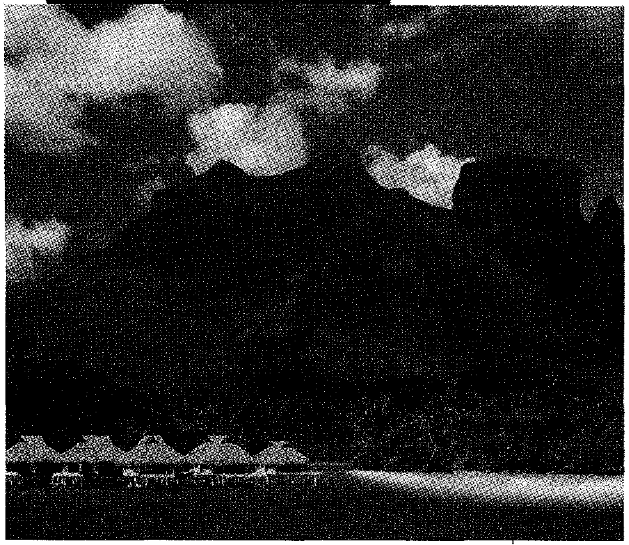


A MEDIA CENTRAL/PRIMEDIA PUBLICATION

Travel

BY TARA MANDY



Full Bora

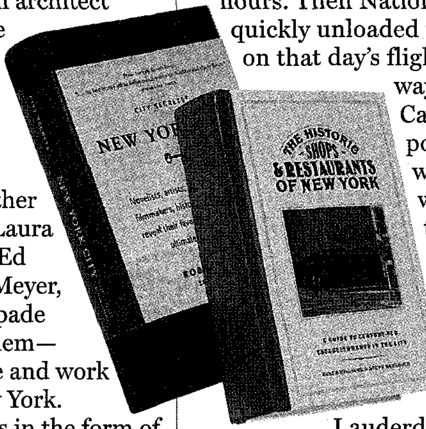
Don't let the grass roofs and tiki torches fool you: The accommodations at Starwood's Bora Bora Nui Resort and Spa, due to open in October, are pure luxury. Guests stay in oversize high-tech huts, complete with CD players, satellite and Internet hookups, Italian-marble tubs, and glass panels to look at the sea creatures below (one actually opens, so you can touch the water). The hotel is located on its own islet with a small private *motu*, where guests can retreat for intimate picnics or romantic dinners on the beach. There's hiking, snorkeling, scuba diving, a full gym, and a 1,000-square-meter infinity pool, plus a Mandara spa that's built on top of a black-lava hill and features vanilla body washes and coconut scrubs. Introductory rates through December 20 start at $377 if you book by November 30 (800-782-9488). BETH LANDMAN KEIL

DEAL OF THE WEEK

The 863-room Westin New York at Times Square opens on October 16, and *New York* Magazine readers can stay any weekend in November for $239 a night—that's 40 percent off the rack rate—and get a free upgrade when they mention promotion code NYMAG (800-WESTIN-1).

Insider Guiding

Sometimes it's refreshing to be a tourist in your own city. In that spirit, Little Bookroom is launching two pocket-size guides that'll keep you (or your out-of-town guests) entertained for months. *City Secrets New York City*, the latest installment in architect Robert Kahn's invaluable series of insider guides for travelers, comprises recommendations from more than 300 writers, artists, historians, gourmands, and other other notables—Rick Moody, Laura Linney, Oliver Sacks, Ed Koch, Danny Meyer, and Kate Spade among them—who live and work in New York. Entries in the form of personal vignettes explore everything from art to food, architecture to shopping, and music to landmarks, in all five boroughs; available September 1 ($24.95). *The Historic Shops & Restaurants of New York*, a guide to more than 150 establishments that have been around for a century or more, will be in stores November 1 ($14.95).

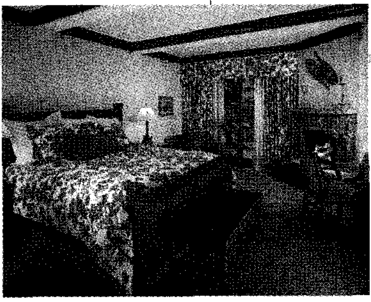


9/11 R&R

Many airlines, hotels, and resorts thought to commemorate that terrible day and restore faith in the travel business by offering huge discounts—and the traveling public loved the idea, judging by the speed at which the deals sold out. Spirit Airlines was first, offering free tickets on September 11; all 90 flights sold out in just eight hours. Then National Airlines quickly unloaded its 13,000 seats on that day's flights for $1 each way. Now Payless Car Rental's airport branches are waiving fees for walk-up customers that week, with a minimum three-day rental (800-PAYLESS). In Florida, Fort Lauderdale's Marriott Harbor Beach Resort & Spa (800-222-6543; from $159) and the Ocean Point Resort & Club in Miami (866-623-2678; $199) are comping the night of the 11th for guests who stay a second night. Santa Monica's Hotel Carmel is offering 50 percent off on 9/11, plus breakfast for two (800-445-8695; from $60), and the Ritz-Carlton, Battery Park, is knocking more than $200 off its rates on 9/13 and 9/14 (212-344-0800). BETSY GOLDBERG

etc.

SKI A RITZ Colorado gears up for ski season with the November opening of Ritz-Carlton Bachelor Gulch, at the base of Beaver Creek Mountain. Most of the 237 rooms have views of the mountains or valley, and all have rugged accents like twig drawer handles, cast-bronze lamps in the form of wildlife, and wood-and-leather furnishings (800-576-5582; doubles from $275). **BAY O.K.** Look out, Parrot Cay: Here comes the Spa at Little Dix Bay. The well-heeled have been flocking to the BVI's top luxury resort for years, and with the introduction of the spa's cliffside treatment cottages, luxurious spa suite, and exotic meditation pool, the pampered set will surely follow. (The spa opens in December; 888-ROSEWOOD; rooms from $375.) **TASMANIA MANIA** New York's winter is Australia's summer, so if you can't wait another year to satisfy your fly-fishing jones, consider Tasmania. Qantas Vacations is offering eleven-night brown-trout expeditions through December 6: Stay aboard a deluxe four-berth houseboat and navigate wild fisheries, where even a novice is bound to reel 'em in (800-548-7520; $2,195, including airfare from L.A.).



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A GREAT NIGHT IN HARLEM

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New York's Apollo Theater will be the setting for the second annual benefit concert, A Great Night in Harlem, on September 26. Presented by The Jazz Foundation of America (JFA) the event will raise funds to support the Jazz Musicians Emergency Fund (JMEF), which assists struggling jazz artists with medical, financial, housing, and career issues.

While jazz is recognized as a rare and valuable national treasure, many aging jazz artists cannot make ends meet. Yesterday's jazz greats made their music without contracts, royalties, health insurance, or pensions. Aging and unable to work, they need the help of the JFA, a grassroots non-profit.

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A GREAT NIGHT IN HARLEM

A Great Night in Harlem will be hosted by Bill Cosby, along with Joe Piscopo and Gil Noble. Honorees include Dr. Jack McConnell for his work in establishing the New Orleans Jazz Musicians' Clinic and Congressmen John Conyers for his congressional resolution acknowledging jazz as a national treasure. Jimmy Owens, Clark Terry, and Abbey Lincoln will each receive a lifetime achievement award for their incomparable artistry.

Over 50 jazz greats of yesterday and today will perform, including George Benson, Billy Bang, Ray Berretta, Ron Carter, Jim Hall, Jimmy Heath, Freddie Hubbard, Hank Jones, Joe Lovano, James Moody, Cecil Payne, Bucky Pizzarelli, Clark Terry, and many more.

BEHIND THE SCENES

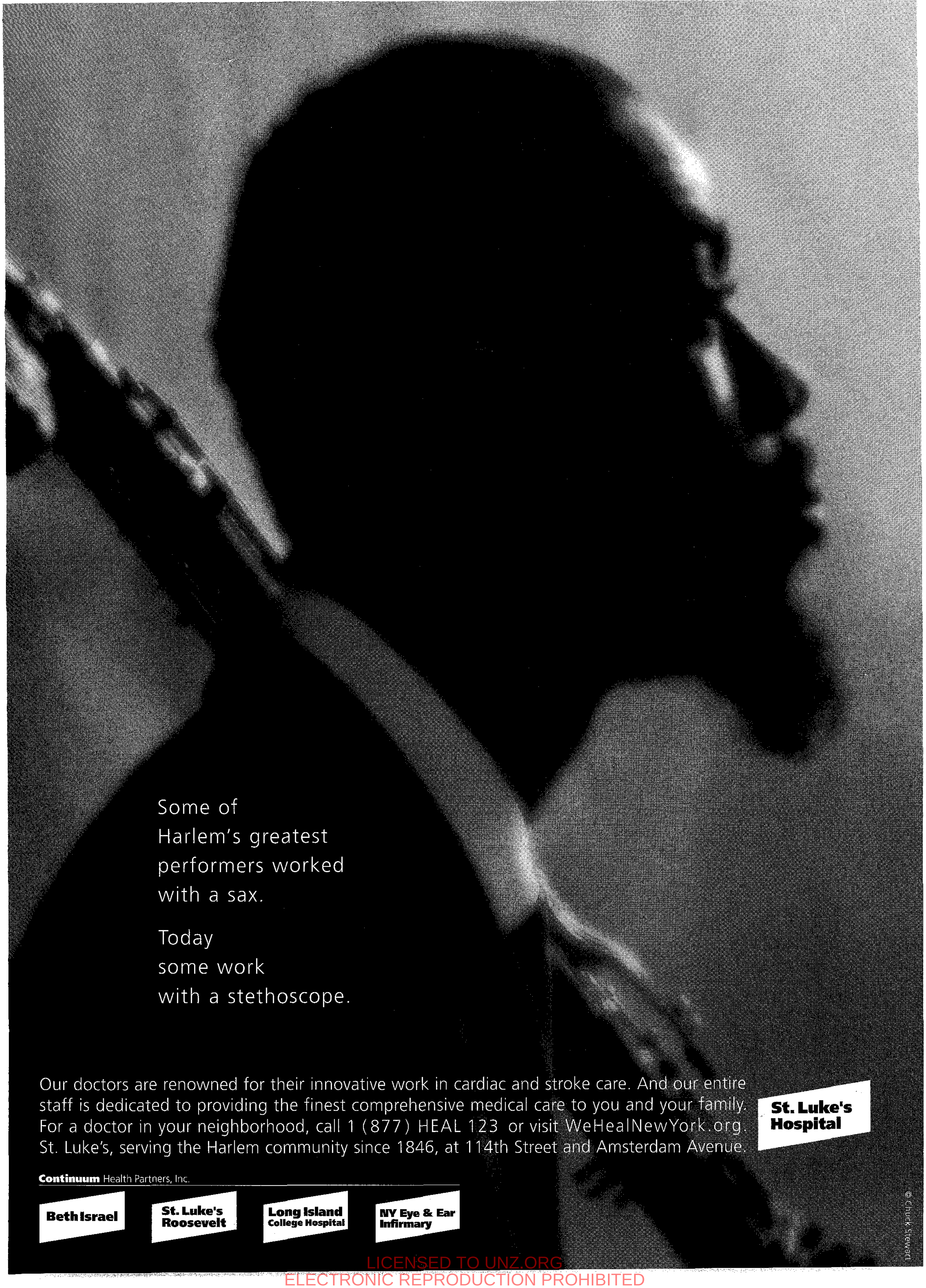
The Jazz Foundation of America was founded in 1989 to aid aging musicians in need. Today, the JFA's efforts are more in demand than ever. As Wendy Oxenhorn, executive director, explains, "When I started, the JFA helped about 35 musicians per year. Now I see 40 musicians a month, one at a time."

"Jazz musicians are not comfortable accepting assistance," continues Wendy. "Formerly, they lived from gig to gig, performing live, and recording. Now, they need help. Many are ill, and lack proper medical care, insurance, and savings. Many face homelessness." On any given day, Wendy may take a musician to the doctor or accompany a client to housing court. But operating the JFA takes time and funds.

Proceeds will fund the JFA for next year. Future plans call for a Player's Residence and a Musicians' Free Health Clinic. Currently, JFA's partnership with the Englewood Hospital and Medical Center in New Jersey ensures free medical assistance and hospitalization for jazz musicians aided by the JFA. Pro bono specialists in the region also treat JFA clients.

ST. LUKE'S-ROOSEVELT HOSPITAL CENTER CARES FOR PERFORMING ARTISTS

St. Luke's-Roosevelt Hospital Center, part of Continuum Health Partners, is a haven of care for performing artists who find themselves injured and unable to work. Many musicians with hand injuries are treated at the C.V. Starr Hand Surgery Center. The hospital is also home to The Miller Institute for Performing Artists, the largest and most comprehensive health care program of its kind in the U.S. Special grants allow The Miller Institute to extend care to performers in need. The Berkowitz Memorial Fund subsidizes health care for musicians, while the Solley Fund provides for active and retired performers over age 50.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cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

IS THIS HOG KOSHER? Rabbi Isak Hazan, from *Rabbis: The Many Faces of Judaism.*

MOVIES

In Praise of Love

French New Wave master Jean-Luc Godard's latest, a film tracking three couples through their relationships' rise and fall, is divided in two: Black-and-white film sequences portray the present, digital-video color the past. **(Opens September 6; see Peter Rainer's review, page 129.)**

THEATER

Burn This

Signature Theatre Company kicks off its seasonlong series devoted to Pulitzer winner Lanford Wilson. Last time around, John Malkovich starred; this time, it's Catherine Keener (who famously occupied Malkovich's head onscreen) and Edward Norton. **(In previews for a September 19 opening; see interview with Lanford Wilson, page 160.)**

NIGHTLIFE

Nina Hagen

The German punk singer–Hindu proselytizer–UFO fantasist plays Webster Hall on September 8, and "Shiva Night"—referring to the deity, not the memorial service—at the Slipper Room on September 5 and 6. (If you can't make it, Anthology Film Archives will show her "personal documentary" *Om Gottes Willen/Om Namah Shivay,* on September 9 and 10.) **(See interview, page 176, and Movies listings, page 155.)**

ART

The Victorian Nude

The Brooklyn Museum opens its salute to fainting couches, strategically placed shrubbery, and sublimated sexual urges. **(Opens September 6; see preview, page 68.)**

CLASSICAL MUSIC

Bird Brain: The Osprey Migration

A site-specific dance piece by choreographer Jennifer Monson makes its way across the hemisphere, following the 3,000-mile path of the titular birds. This week, Monson and her flock touch down in Prospect Park. **(September 4 through 10; see listing, page 180.)**

RESTAURANTS

RM

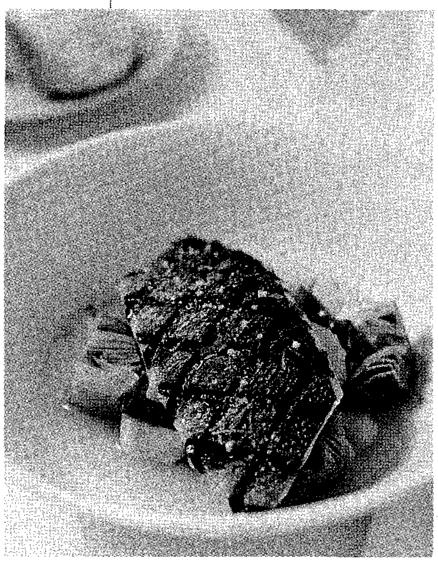
He made Oceana a destination restaurant (those sea scallops!). Now chef Rick Moonen is hoping to reel customers in to his new place with a 15 percent preview discount as the kitchen gets up and running. **(Through September 17; 33 East 60th Street; call 212-319-3800 to reserve; see preview, page 62.)**

BOOKS

Rabbis: The Many Faces of Judaism

Need a New Year's gift? George Kalinsky's photos of 100 rabbis—from bearded old-worlders to clean-shaven karate champs—accompany essays contributed by the rabbis themselves. **(Universe/Rizzoli; $39.95; in bookstores now.)**

FISH FOR COMPLIMENTS: Rick Moonen's European sea bass, at RM.



TOP five

Wells, Fed

"I'm happy to sign autographs, but not when there's food on the table," Yankees hurler **David Wells** warns before offering us his favorite places in which to chow down. "One thing about coming back to the Yankees—I knew I'd be eating good." And as the Yankees cruise down the September stretch, so can you.

1. **Tao Asian Bistro**
"The Kobe beef is just awesome. I get the bass appetizer—it melts in your mouth. The atmosphere is cool, there's a cool giant Buddha, plus I always sit by the exit—it's near the bathroom, so I can watch all the chicks." **(42 East 58th Street; 212-888-2288.)**

2. **Redeye Grill**
"The mahimahi with prosciutto-and-mushroom sauce? Dude, it's off the hook. I started going a few years ago; now I hit it a couple times a month. I just took Dan Marino for seafood the other night. They're good people there, too." **(890 Seventh Avenue, at 56th Street; 212-541-9000.)**

3. **Otabe**
"Paul Simon, Dan Aykroyd, David Cohen, and Lorne Michaels threw a great surprise birthday party for me here once. It's been my Japanese place ever since. They really have everything—my favorite dishes are traditional ones, like the chicken and steak with white rice. The food is served up Benihana-style, so you know it's all good for the kids." **(68 East 56th Street; 212-223-7575.)**

4. **Starks Veranda**
"The steaks are awesome. Good atmosphere, old-fashioned. I get the creamed spinach and the oversize tomatoes with onions. My son likes blue cheese on it." **(319 Broadway, near Federal Plaza; 212-406-1727.)**

5. **Hooters**
"You do the math." **(211 West 56th Street; 212-581-5656.)** BEN KAPLAN

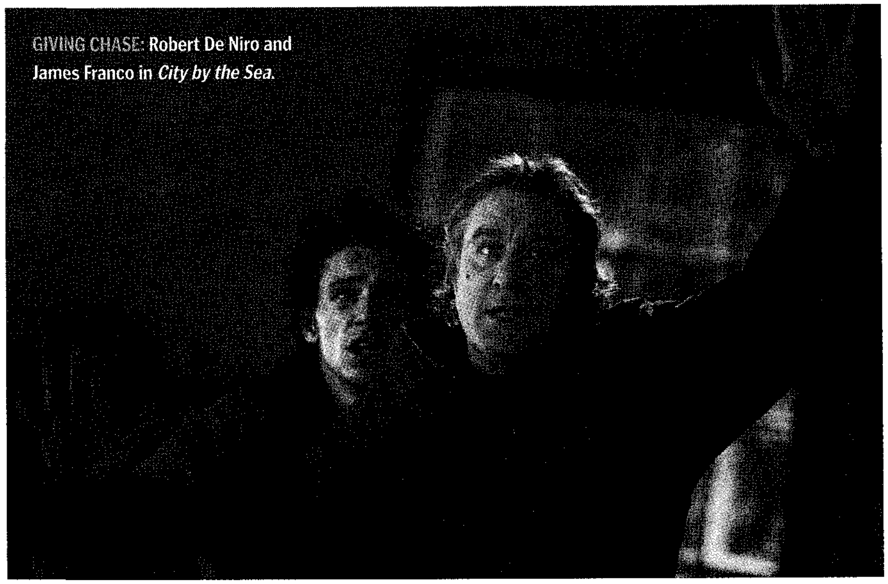
PHOTOGRAPHS, FROM TOP: GEORGE KALINSKY; JOE SCAFURO.

PETER RAINER

Analyze This

What's happened to Robert De Niro's career? Playing yet another cop, he sinks to a new low in *City by the Sea; In Praise of Love* finds Jean-Luc Godard struggling to provoke.

WHAT GOES THROUGH Robert De Niro's mind when he selects his scripts? There was a time when almost every film he appeared in, good or bad, had a reason for being. Lately, he's become boringly ubiquitous in badly scripted movies that all seem to run together. Films like *15 Minutes,* in which he played a bellicose New York police detective, and *Showtime,* in which he was a grumpy cop opposite Eddie Murphy, did him (and us) no favors. De Niro used to hold out for roles that would challenge him, but now he's the hardest-working man in show business—except that the work is none too stellar.


GIVING CHASE: Robert De Niro and James Franco in *City by the Sea.*

In **City by the Sea**, which was directed by Michael Caton-Jones and written by Ken Hixon, he once again joins the ranks of law enforcement. Maybe *that's* his problem—maybe he should stop playing cops. As New York homicide detective Vincent LaMarca, De Niro plays a bleary man blearily. Intensely private, Vincent lives by himself in a crummy apartment. His closest personal relationship is with his precinct partner Reg (George Dzundza), but it's far from consoling. Fourteen years ago, Vincent ditched his wife, Maggie (Patti LuPone), and young son, Joey (James Franco), in rundown Long Beach, Long Island, and joined the NYPD. Now a body has washed up in Vincent's jurisdiction, and it turns out that Joey, a junkie, is the prime suspect.

City by the Sea
Directed by Michael
Caton-Jones;
starring Robert De Niro.

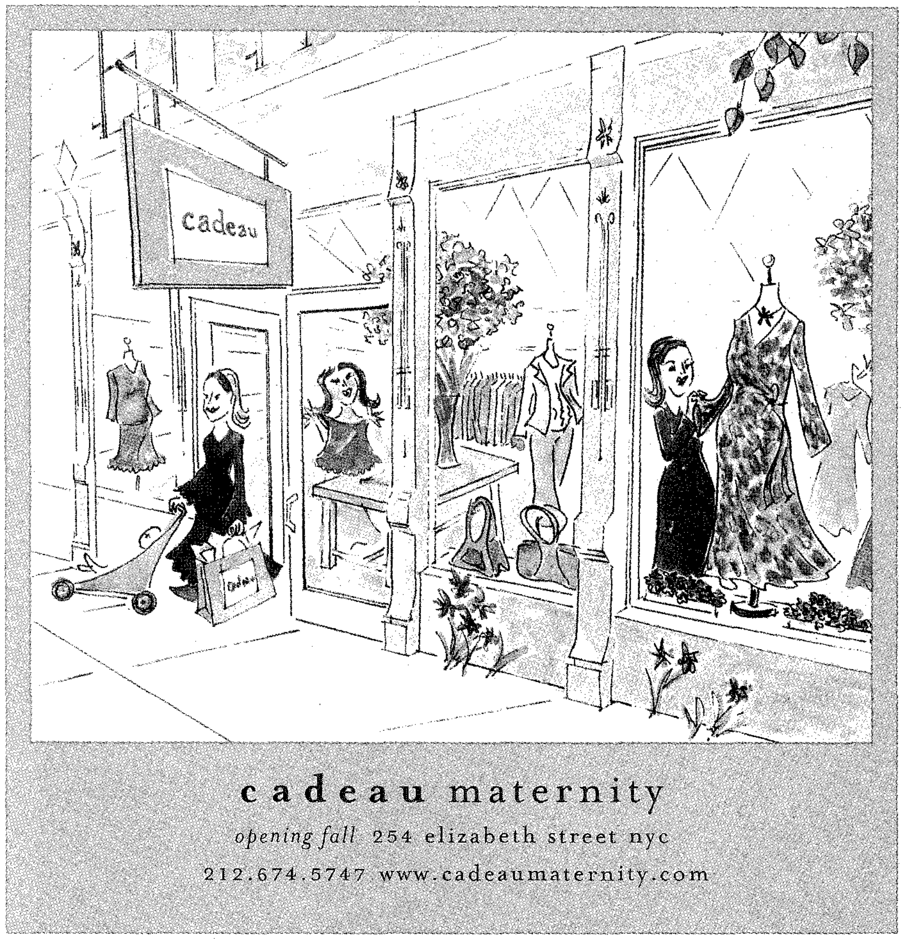
In Praise of Love
(Éloge de l'Amour)
Directed by Jean-Luc Godard;
starring Bruno Putzulu.
See Movies listings
for details.

Loosely based on a 1997 *Esquire* article by the late Mike McAlary, *City by the Sea* is a compendium of clichés about fathers and sons. Vincent regrets being an absentee father and wants to save Joey even as he tries to nab him. Vincent's own father was executed in the fifties for a kidnapping in which the kid accidentally died, and Vincent, who was 8 at the time, has never lived down the ignominy. It's why he became a cop—to make amends. Vincent holds himself responsible for Joey's predicament, and the movie at times seems to endorse that view as well. But it also lays the blame on Vincent's father. When word gets out to the press about the murder investigation, the tabloids scream KILLER GENE, and we're meant to see the truth in the rant. The film is a bizarre amalgam of watered-down Freud and biogenetics: It's saying that Joey suffers because of paternal neglect, yet it's in his blood to wreak violence anyway.

One reason *City by the Sea* is so inert despite all the hyperactive melodrama is that Vincent never breaks out of his own skin. He's a lumpen prole who suffers mostly in silence, and the role plays all too easily into De Niro's worst current habits. He's dulled himself out in the service of a phony kitchen-sink pseudo-realism. For De Niro, less has become less. He rouses himself a bit in the big confrontation scene with his ex-wife, mainly because Patti LuPone keeps him on his toes; and he has some tender moments with Frances McDormand, as the neighbor with whom he is having a casual affair. But De Niro used to bring the ordinariness of his loners and crooks and malcontents to vibrant life by making them horrifyingly funny. (At his best, De Niro helped us to revaluate the ordinary.) There's a doughy sameness to much of his serious work now, whereas in flat-out comedies like *Wag the Dog, Analyze This,* and *Meet the Parents,* he's enjoying himself immensely. There seems to be less at stake for De Niro when he does comedy now, so he's refreshingly unfettered. He's not weighed down by all that greatest-actor-of-his-generation blather. If he keeps appearing in movies like *City by the Sea,* he may not have to worry about the burden much longer.

AS IS OFTEN THE CASE WHEN I WATCH JEAN-Luc Godard movies now, I found myself staring at his new one, **In Praise of Love** (*Éloge de l'Amour*), in a state of rapt annoyance and befuddlement. It's constructed in two sections, which are far more fractured and opaque than the simple description I will here try to set out. In the first section, a director named Edgar (Bruno

PHOTOGRAPH BY PHILLIP V. CARUSO.



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New York metro

Putzulu) is putting together a project—he doesn't yet know whether it will be a film, opera, book, or play—about the stages of love as experienced by three couples, young, adult, and elderly. The second section is an extended flashback during which Edgar visits a husband and wife who fought in the Resistance and is shot in dazzlingly saturated color digital video. (This stylistic switcheroo is typical of Godard: The present is black-and-white, the past hyperbright.) The old couple are in negotiations with a Hollywood agent representing "Spielberg and Associates" to sell their story to avoid bankruptcy. Needless to say, Godard is not on the side of Spielberg and Associates—or Americans, for that matter—who, through one of his stand-ins, he accuses of "having no real past, so they buy the past of others." At least this zinger is more provocative than some of the film's other *pensées*. Like this one: "It's not whether man will endure but whether he has the right to." Did I mention that the director in this movie is composing a cantata for Simone Weil?

I think Godard lost his way a long time ago, in the post-*Weekend* years. Or, to be more exact, he has pioneered a way that leaves me cold. I can admire the stunning compositions and prickly, elegiac tone of movies like *Hélas Pour Moi* (1993) and *For Ever Mozart* (1996), but there's something forbiddingly closed-off and inhuman about his work. (I admit to being far from a completist when it comes to "late" Godard. I'm not that masochistic.) Despite the revolutionary changes he has made in film grammar, Godard seems to have canceled out his feelings for people, which were always the essence of his greatness. We wouldn't have cared so deeply about *Breathless* and *Masculin Feminin* and *La Chinoise* and *Weekend* if they hadn't offered us not only a new way of looking at cinema but also a new way of looking at men and women, especially if they are youthful.

The artful shards and lyrical dissociations in his movies of the past two decades are far more tolerable than the logorrhea of the agitprop films that immediately preceded them, but what's missing for me now is human content. Godard uses his characters—if that's not too glorified a term—as art things, mouthpieces, visual motifs, blanks. He has become the monkish master of a private domain in which he no longer has any clear comprehension of or even interest in how people really live their lives. ■

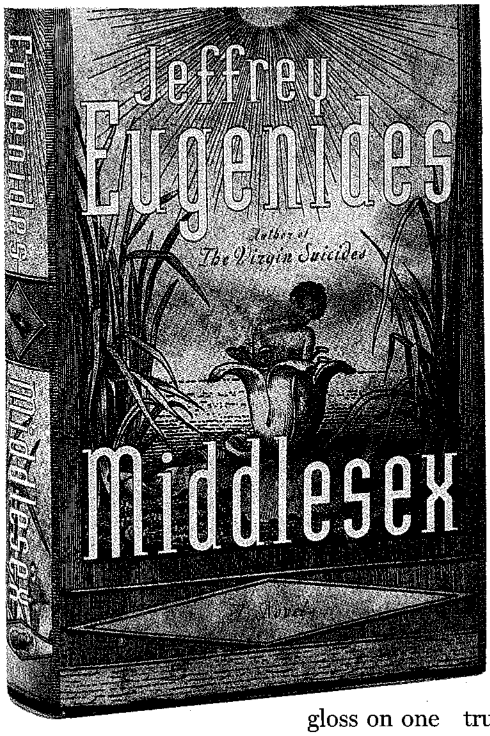
Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

BOOKS JOHN HOMANS

Helen of Boy

Middlesex, Jeffrey Eugenides's new Homer-meets-hermaphrodite epic, bounces casually over oceans, and continents, and eras, and genders—at times, it's a rough ride.

BECAUSE AMERICA IS A BIG country, and because one can never tell what one might need when one gets to the other side of it, the prudent traveler packs as much as he can manage to carry. This was Tom Joad's theory when he tied everything he owned to his truck in *The Grapes of Wrath.* And *Middlesex,* Jeffrey Eugenides's big, messy, intermittently amusing new novel, seems to make a similar jangling sound as it comes down the pike, top-heavy as it is with every reference that could possibly be relevant to the Greek experience in America. Here are Tiresias, the Delphic oracle, the Smyrna merchant (named Eugenides) in T. S. Eliot's "The Wasteland." More currently, there's "whiskey down" (rye toast, in coffee-shop-speak), and the timeless Greek-American tragedy of Mike Dukakis strapping on a too-large helmet and climbing into a tank.



In one way, Eugenides's new book takes its place in the vast and growing genre of the hyphenate-American novel—but that's only the half of it. Middlesex is both the name of a Grosse Pointe McMansion, the spoils of a second-generation immigrant triumph, and a description of the difficult-to-visualize genital mutation that afflicts Calliope Stephanides, the narrator of Eugenides's multigenerational saga. The book is a rare double hyphenate—the Great Greek-Hermaphrodite-American novel. Or, more accurately, the only one.

Middlesex
By Jeffrey Eugenides.
Farrar, Straus & Giroux;
529 pages; $27.

Middlesex traces the wanderings of a gene, and a family, through three generations, from inbreeding among ethnic Greeks in a mountain village in Turkey to its surprising expression in the coddled blandness of a rich American suburb. Calliope is the cheery, slightly obsequious tour guide to the life of her ancestors, like a noisy uncle at a family slide show, nudging you in the ribs when something's supposed to be funny, ready with a bit of explication or to provide a gloss on one of her ancestor's odd choices, quick to apologize when she's been confusing or long-winded or ("Sorry if I get Homeric at times. That's genetic, too") obtuse.

The narrator's time-travel privileges, while enabling a tourist's convenience, seldom provide a native's insight. It's fast-paced Greek-American vaudeville, generations of Stephanideses stepping lively as the curtain falls on one era—good-bye, Depression; hello, World War II—and rises on another. But the profusion of character and incident means that this long novel still doesn't have the scope to engage deeply in any one of them. No event, and there are large ones—the flight from the docks as Smyrna burned in 1922, the flight from Detroit to Grosse Pointe 45 years later as that city burned during the riots in 1967—seems to color the atmosphere for long. And Calliope's ancestors, whether in funny hats or giant Cadillacs, don't seem to come fully alive.

Middlesex is a melting pot in which anything and everything—stylistically, historically, genitally—can be put to some use. But it's like a game of cards where everything's wild. The book is eventful, unpredictable, eager to entertain, but missing the tension a more disciplined approach would have provided.

It's a relief, at page 215, when Calliope is born and takes center stage at last. The book accelerates as the heroine—think of someone in a barrel, that strange body, heading toward a waterfall—moves inexorably toward as complicated an adolescence as one can imagine. This is *Virgin Suicides* territory, teenage angst tweaked and amplified, and, though lacking in the uncanny mythmaking of Eugenides's earlier book, it can be a lot of fun. *Middlesex* also provides the advantage of (moviemakers, take note) two distinct virginity losses, to a tawny Grosse Pointe princess and her brother.

Calliope's moment of transsexual truth comes shortly thereafter when a seventies hipster doctor resolves to remove his undescended testicles and his "crocus," treat him with hormones, give him surgically the nature that nurture has already dictated, make an honest woman of him.

Calliope—or Cal, as he becomes when he decides he should be a boy—does what any boy would when the phrase "surgical removal of the testicles" starts to be bandied about: He sets out for California, in a journey that, Eugenides doesn't fail to point out, echoes closely his grandparents' flight from Smyrna.

Cal's condition is, patently, intended as a metaphor for otherness, for bifurcated personhood, for (Greek) nature versus (American) nurture, for the shadows that old-country village life still can cast over American suburbs. But the image is so potent—or impotent—that it overwhelms the story's other half. ■

More book reviews can be read at nymetro.com/archive/books.

PHOTOGRAPH BY MELISSA PUNCH.

JOHN LEONARD

Tricky Memories

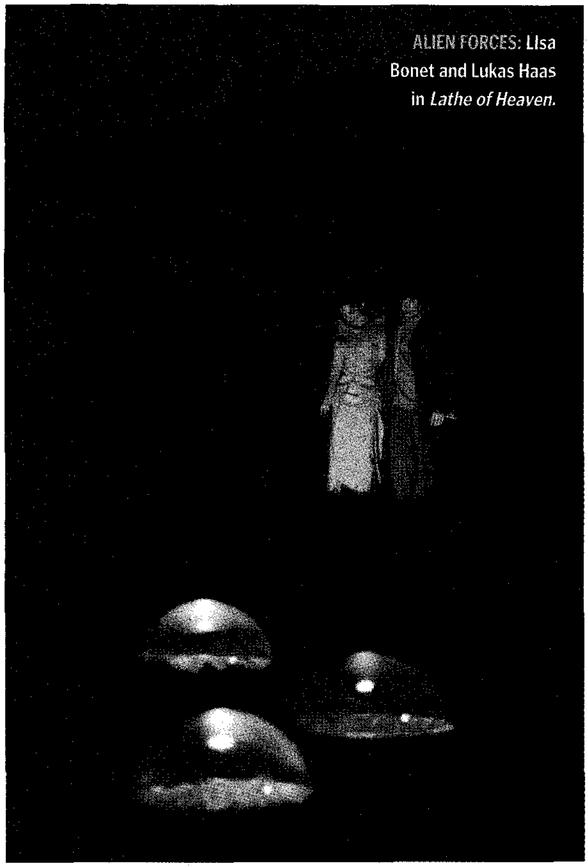
Amid a surfeit of 9/11 specials, *Lathe of Heaven* is a smart sci-fi gem. Even better, it stars Lisa Bonet and James Caan, who reveals (who knew?) his intellectual inner self.

Lathe of Heaven MAY BE A GODSEND during a week that's otherwise an orgy of reminiscence and recrimination as we near the first anniversary of the terror bombing of the Trade towers. And in an oddly animistic way, director Philip Haas's creepy-crawly TV-movie version of Ursula K. Le Guin's science-fiction novel even seems to correspond. The magical thinking goes like this: What if September 11 was one of our own nightmares come true? Could we, in the very same sickening slo-mo, dream it all away again?

Lukas Haas, whose name in *Lathe of Heaven* is George Orr so as to set up an amusing "Either/Or" wisecrack, is afraid to go to sleep at night because the dreams he has tend to change the future he wakes up to in the morning. Which is why he takes drugs, even if he has to steal them, for which he is arrested, after which he must see a therapist. And this unscrupulous therapist, with the help of an "augmentor" that is part CAT scan, part dental drill, and part Wilhelm Reich orgone energy accumulator, will exploit the dreams of George to advance himself in the unpleasant world.

Lathe of Heaven
Directed by Philip Haas; starring Lukas Haas, Lisa Bonet, and James Caan. Sunday, September 8; 8 to 10 P.M.; A&E.
See Television Listings for details

In such foreboding movies, we expect a Lukas Haas who has over the years come to embody our cultural fearfulness, a sort of serial neurosis. What we couldn't expect is the casting against type of James Caan as his bearded therapist, Lisa Bonet as the lawyer with whom he falls in love, David Strathairn as his chess-playing guardian angel, and Sheila McCarthy as a hot-to-trot receptionist. So distinctly different are their physical types that they seem to have been selected according to some Cubist design of geometrical equivalents. Besides, who knew that James Caan had an inner life in which he was an intellectual? And Lisa Bonet is so gorgeous that it doesn't seem to matter whether she can act.


ALIEN FORCES: Lisa Bonet and Lukas Haas in *Lathe of Heaven.*

Just as impressive as the cast are the sets of the imaginary futures, each a subtle variation, with more color or less, alternative faces on the television screen, alternative ethnicities on the subway train, martial-law uniform gray urban spaces, brilliant Impressionist natural landscapes, a sense of increasing border-guard surveillance, of media "squeeze"—and yet also of randomness, of what I can only call surprisingly resourceful contingencies. *Lathe of Heaven* is also talky, but the mouths are attached to brains.

IN THE PREFACE TO HIS FORTHCOMING *Dead Cities* (New Press), the radical urbanist Mike Davis suggests that 9/11 came along "as epic horror cinema" just in time to give us something real to worry about after the delusional "occult menaces of black helicopters, killer asteroids, maddog teenagers, recovered memories, Lyme disease, Satanic preschools, road rage, Ebola fever, Colombian drug cartels, computer viruses, and Chinese atomic spies." Now, according to Davis, we are licensed to obsess about terrorism. He may be right, but his sour remarks are outside the range of permissible discourse on this subject, which is either pious or punishing. On the whole, I prefer pictures. And there are certainly plenty of them:

- **Faith and Doubt at Ground Zero** (TUESDAY, September 3; 9 to 11 P.M.; Channel 13) is a two-hour *Frontline* special that talks to dozens of Americans, of all faiths and none, including family members of 9/11 victims, friends and colleagues, inadvertent eyewitnesses, clergy, academics, even a novelist (Ian McEwan). They can't agree on whether God was partly to blame.

- **The 9-11 Year** (MONDAY, SEPTEMBER 2, through Thursday, September 5; 9 to 11 P.M.; History Channel) features programs on the World Trade Center, on the fall of the towers as captured by many professional and amateur photographers, and on the collection and preservation of artifacts from ground zero; a look by CBS News correspondents at the war on terror; a documentary on the Pentagon; and an account of Islam that finds wisdom rather than violence.

PHOTOGRAPH BY PHILLIP BOSSE/A&E.

- **Minute by Minute: The Attack on the Pentagon** (Wednesday, September 4; 10 to 11 P.M.; A&E) follows American Airlines flight 77 through the southwestern face of Defense Department HQ and talks to Solicitor General Theodore Olson, whose wife, Barbara, was on the hijacked plane.

- **Airport: On Alert** (THURSDAY, SEPTEMBER 5; 9 to 11 P.M.; Travel Channel) is what you get when you happen to have a documentary team at the San Francisco airport on September 11. They stayed for weeks, recording a new age of permanent security alerts.

- **New York Voices—Lessons of September: One School Remembers 9/11** (Thursday, September 5; 10 to 11 P.M.; Channel 13) talks to students at the Brooklyn Polytechnic Preparatory School, which lost ten alumni in the terror attack.

- **Heroes of Ground Zero** (MONDAY, SEPtember 9; 8 to 9 P.M.; Channel 13) spends time in one Brooklyn and one Manhattan firehouse (Engine 205, Ladder 18, and Engine 1, Ladder 24), which lost eight and six men respectively.

- **Investigative Reports: Anatomy of September 11** (Monday, September 9; 9 to 11 P.M.; A&E) ticks off the last 102 minutes of the World Trade Center towers, from the point of view of those who escaped.

Of course, there is alternative programming, too:

- **The 1972 Munich Olympic Games: Bud Greenspan Remembers** (Thursday, September 5; 10 to 11:30 P.M.; Showtime) rehearses once again the murder of the Israeli athletes.

- **Gladiatrix** (SUNDAY, SEPTEMBER 8; 9 TO 10 P.M.; Discovery Channel) digs up a grave site dating back to Roman times where, Lucy (*Xena*) Lawless tells us, archaeologists allegedly found a female warrior.

- **Afghanistan Year 1380** (MONDAY, SEPtember 9; 10 to 11 P.M.; Channel 13) lets the Italian filmmaking team of Alberto Vendemmiati, Fabrizio Lazzaretti, and Giuseppe Petitto follow up for *POV* on *Jung (War) in the Land of the Mujaheddin*, their documentary on the rule of the Taliban, with an account of the American bombing of Afghanistan as seen through the eyes of a medical-relief group. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

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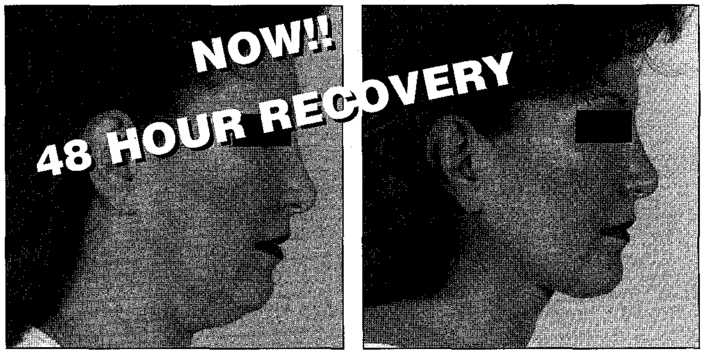

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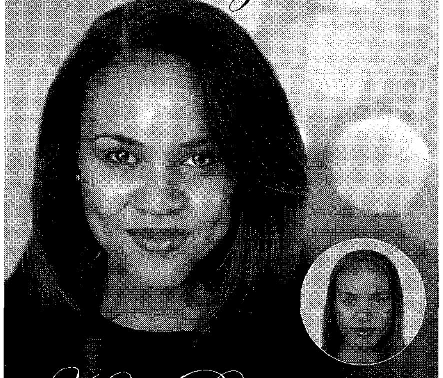

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Fresh Catch

Leave it to a high-end seafood purveyor to come up with a restaurant that takes fish in surprising directions—and reminds us just how close we are to the shore.

IT'S RARE TO SEE A TABLEFUL OF boisterous eaters shocked into introspective silence by a single bite of food. But that's what more or less happened the other night at a new seafood restaurant in Tribeca called **Fresh**. The object of everyone's attention was a square of seared tuna belly as big as a tea biscuit and about as thick as your thumb. It was described on the menu as "blue fin 'Kobe' toro," which conjured up images of fat tuna swimming lazily to and fro in great vats of Japanese beer. Like the famous beef, this toro wasn't so much larded with richness as it was infused with it. The meat was seared crisp around the edges, with just a hint of rosiness at its center. It had an almost creamy foie gras texture, and as little forkfuls were passed around in the dainty foodie manner, people kept asking, "Where did they get *this*?"

SHORE THING:
Diners at Fresh.

With seafood of the highest order, that's the eternal question. Technique is a wonderful thing, as all fish fiends know, but absolute freshness is the key. One of the co-owners of Fresh is Eric Tevrow Sinclaire, whose company Early Morning Seafood purveys seafood to upscale Manhattan chefs like Alain Ducasse. As it happens, the Kobe tuna was harpooned off Nova Scotia and cut from a shipment bound for sushi chefs in Tokyo. On the menu at Fresh, depending on the day's catch, you may also find giant lobsters whisked south from Nova Scotia, clams beamed direct from Ipswich, and steamers harvested the previous day from the Damariscotta River in Maine. There are also great hunks of swordfish cut into sixteen-ounce bone-in "prime rib" sections, halibut "baby back" ribs, and cods' tongues served fried with salad and a medley of fresh figs.

Fresh
105 Reade Street
(212-406-1900).

Chef and co-owner Martin Burge (formerly of the Gotham Bar and Grill) seems equally adept with both the high and the low ends of the seafood spectrum. Some of his most elaborate dishes are appetizers, like a rich but deliciously light crab gazpacho (made with crab stock, Maryland blue crab, cilantro, and chunks of avocado) and a finely seared lobe of foie gras perched over a wobbly mound of tender halibut cheeks. The seviche I sampled was loaded with silvery pieces of rouget and snapper, and my friend the codfish hound heaped praise on the house rillettes, which Burge makes with mashed cod, potatoes, and finnan haddie (smoked haddock) and serves in a decorous little tower.

Several of the more down-home items on the menu exhibit a similarly elegant touch. My delicate little daughter devoured an entire batch of chewy, salty fried Ipswich clams, although for $15, I would have expected a few buckets more. Cod tongues are a little bland and chewy, in case you didn't know, but Burge's fish-and-chips-style haddock is dipped in a light, beer-laced batter that evaporates, like malt candy, on the tongue. The halibut "baby back" ribs are steamed into a kind of inert blandness, but the prime rib of swordfish is a satisfying combination of fresh gourmet flavor and heft. Among other big-ticket items, I liked the Kobe toro best (presented, like the Japanese beef, over lightly garlicked rice, with grated daikon), although the $34 bouillabaisse lacked the concentrated punch of the cup of Spanish romesco soup, which you can order as an appetizer for $9.

All this elaborate grub is served in a space that looks almost nondescript by New York standards. The walls are partially curved to resemble the hull of a ship, but they're painted in pallid aquarium colors. The translucent plastic chairs have a makeshift quality, and the round tables I sat at tottered back and forth on their legs, as if they'd just been set up by a caterer for some last-minute party. A few of the desserts have a makeshift quality, too. There's a chocolate-and-vanilla crème brûlée that tastes like gooey summer custard, and a bland roasted-peach concoction built on a dry square of French toast. If you want to choose just one dish, try the warm blueberry financiere, topped with a scoop of basil ice cream. But beware. Fresh is a seafood restaurant in the purest sense, and nobody ever went to sea for dessert. ■

Fresh, 5 to 11 P.M. daily. Appetizers, $8 to $18; entrées, $19 to $34. All major credit cards.

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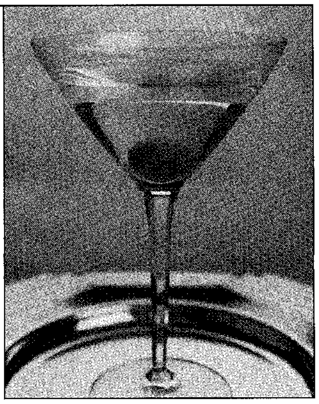
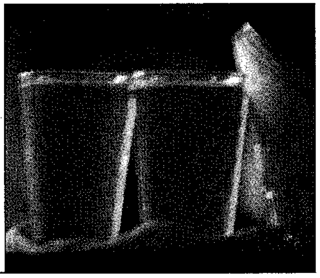
Adam Platt's reviews can be read at nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

TASTES of the TOWN

BAR & RESTAURANT ROUNDUP





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DOWNTOWN

PRESSURE

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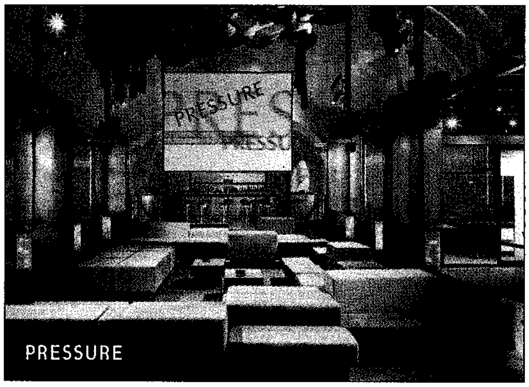
Once a tennis dome that housed three full-sized indoor tennis courts, **PRESSURE** is New York's premier party and event space. Located in the heart of Union Square and housed in a 16,000 square-foot, six-story lounge, the space includes a 21-foot movie screen, seven 42-inch flat plasma television screens, 21 custom billiards tables, and a 22-foot two-sided bar under a 17-foot-high porcelain canopy. The design mixes the retro funk of the late '60s with ultramodern overtones and an unparalleled audiovisual system. It's perfect for everything from shooting billiards to watching old movies, holding a party for friends, or hosting an industry event. The vast space can even accommodate multiple functions, and can be divided into six semi-private areas, each separated by translucent folding screens and outfitted with two fire-engine



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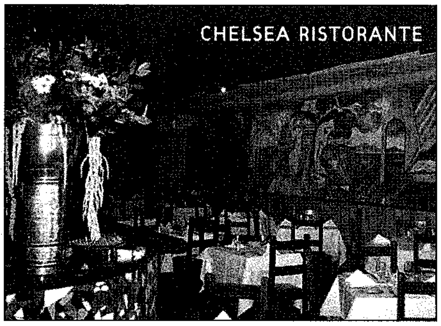
red recessed seating pods, a 42-inch flat plasma television screen; now four have billiards tables, and two are lounge rooms with bed-like seating. What's the best thing about PRESSURE? It's located above Bowlmor Lanes, so all you do is wait for your beeper to tell you when your lane is available. You can sit and enjoy a martini in the lounge or indulge in some of the mouth-watering items on the PRESSURE menu, including beer-battered shrimp tempura, chicken satay, sirloin burgers, quesadillas, and filet mignon. You can end your night on a sweet note as well with tiramisu, mini pastries, or raspberry mousse cake. The space is open from Thursdays to Saturdays, 7 p.m. to 2 a.m.



CHELSEA RISTORANTE

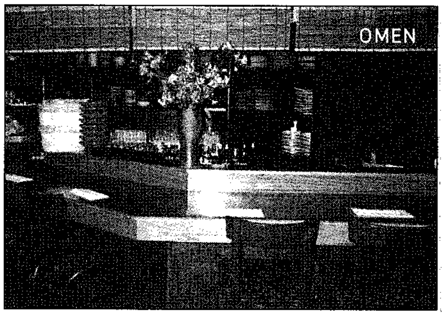
108 Eighth Ave., 924-7786
www.chelsear.com

The Chelsea art scene surrounds you at **Chelsea Ristorante**. The food is earthy authentic Italian, the wines are affordable, and the atmosphere is festive with frescoes and bright Mediterranean tiles. The centerpiece wood-burning oven turns out tasty thin pizzas as well as earthy entrées like galletto, the Italian version of Cornish game hen.

OMEN

113 Thompson St., 925-8923

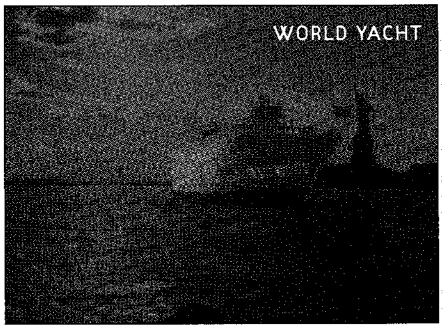
For an authentic Japanese meal head to **Omen**. You can opt for traditional dining or a five-course prix fixe menu (either a Japanese steak dinner, sashimi, or tempura) served in this homey restaurant. With a sister restaurant in Kyoto, you're getting the real deal with a relaxed ambience, authentic food, and a meal that ends with a special Japanese dessert.

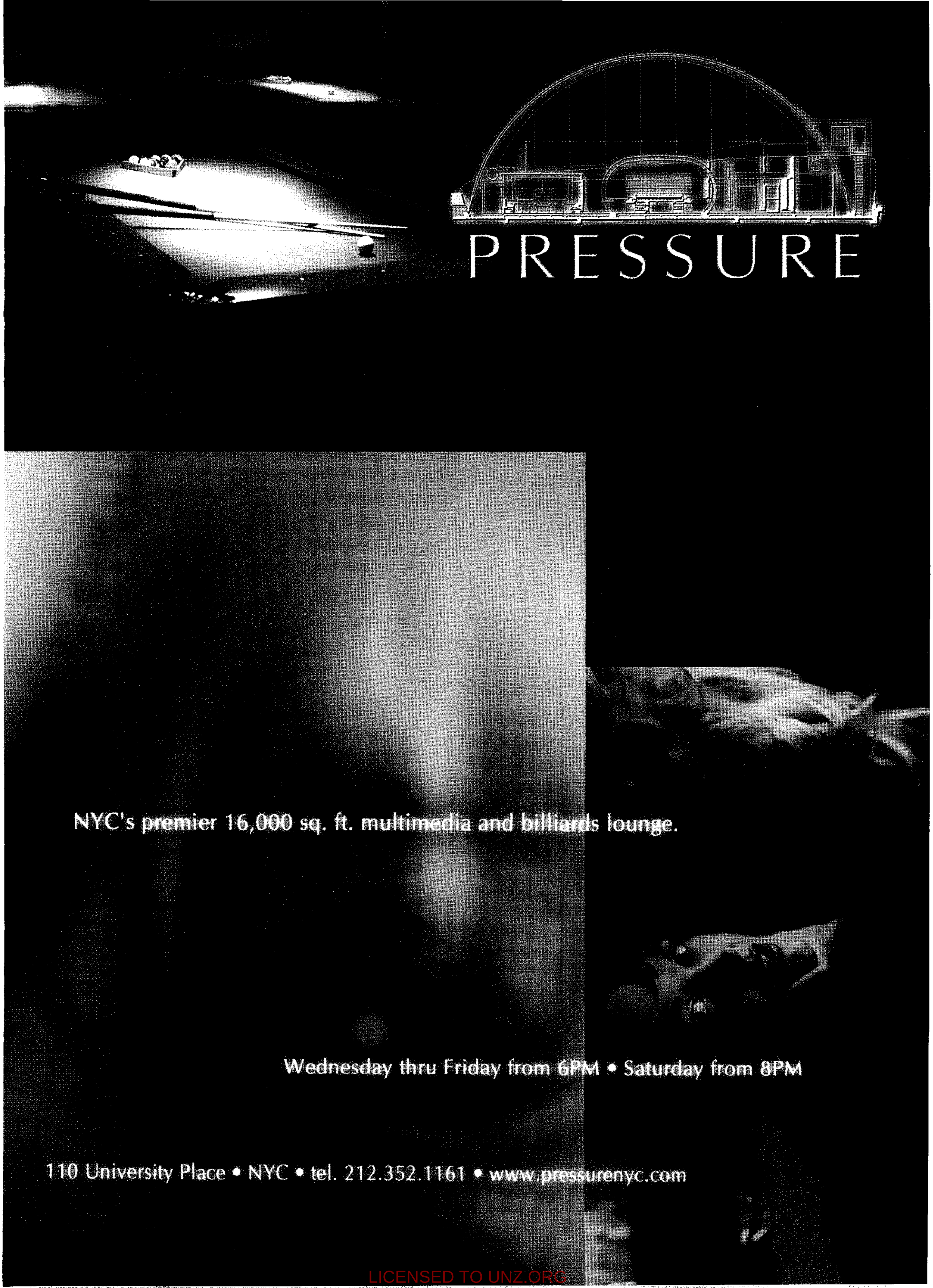


WORLD YACHT

Pier 81, West 41st Street
at the Hudson River, 630-8100
www.worldyacht.com

This month, **World Yacht**—New York's premier dining cruise—is launching a "Best of New York" menu, featuring new dishes by six of the most talented chefs in town. Renowned New York chefs Christian Delouvrier of Lespinasse, Todd English of Olives, Andrew DiCataldo of Patria, David Burke of OneC.P.S., and Edward Brown of The Sea Grill offer signature dishes executed by Patrick Augustyn, executive chef. Boasting the best views the city has to offer, World Yacht matches the gourmet menu and fine dining experience with the spectacular ever-changing panorama of the world's most unforgettable skyline. A $69.95 prix fixe dinner menu is available from Sunday to Thursday, $79 on Fridays and Saturdays. This price includes a three-hour cruise, four-course sit-down dinner, and live music for dancing the night away.





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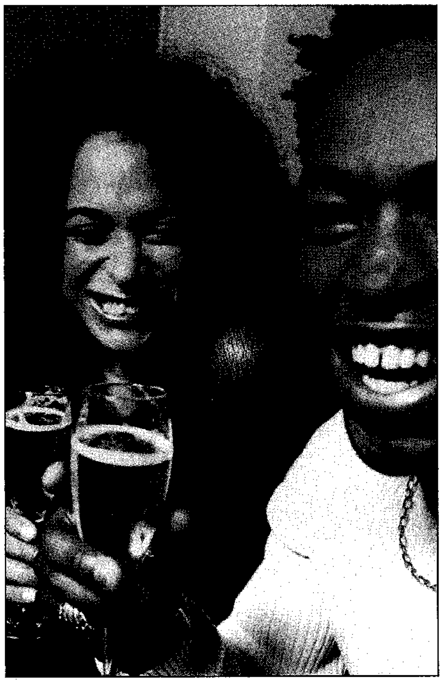


CANDELA

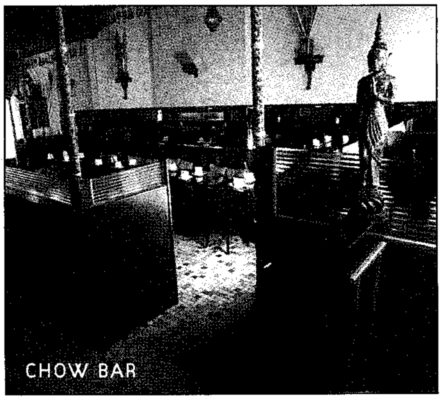
116 E. 16th St., 254-1600
www.candelarestaurant.com

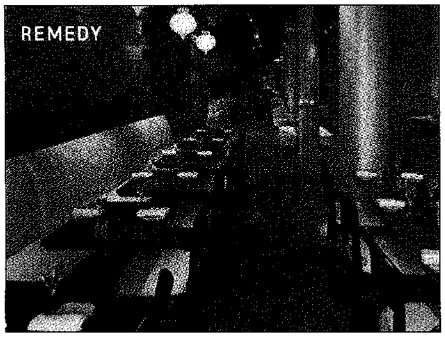
At **Candela**, the ambience is pure romance, with wrought-iron chandeliers dripping candle wax and a sexy glow. Choose from seafood, sushi, or pasta served Mediterranean or Asian-style, and indulge in decadent desserts like warm chocolate cake with malted-milk-ball ice cream. Whether you're looking for a place to throw a party or meet for cocktails or brunch, Candela will light your fire.

CHOW BAR

230 W. Fourth St., 633-2212

Step into **Chow Bar** and you'll feel the spirit and serenity of this hot Asian-fusion restaurant decorated with cozy lanterns, candles, and Chinese calligraphy. Delight in such delicacies as crispy duck and crab spring rolls, or sip the house-special drink, a Green Dragon martini, while enjoying the popular new outdoor café.

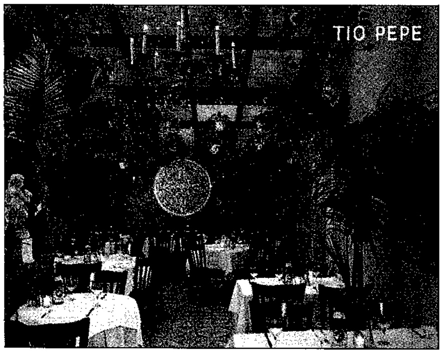




REMEDY

36 E. 20th St., 674-1111
www.remedyny.com

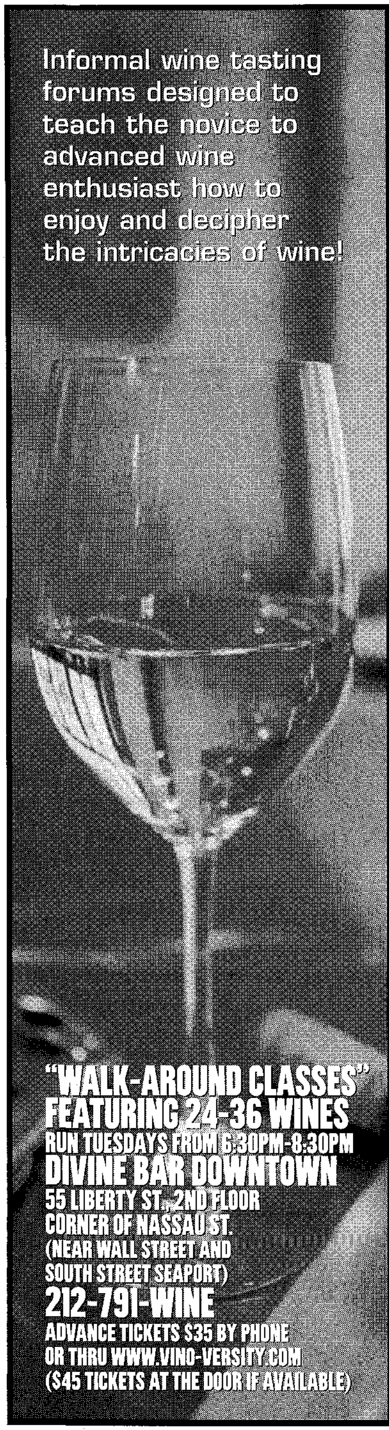
Remedy is all about having the healthiest lounge experience possible, so everything from the menu to the drinks tie-in to that theme. The concept is to replace the typical inebriating clubbing vibe with a more genuine euphoric ambience that embraces healing, celebration, and culinary indulgences. An antidote to the predictable New York night scene, Remedy offers such healthy dinner items as Korean Barbecued Rib eye and Boneless Short Ribs, Grilled Hangar Steak, and Spicy Shitake Shuane Noodles. It's the perfect place to bring your friends for a healthy and hip night you'll never forget.



TIO PEPE

168 W. Fourth St., 242-9338
www.tiopepenyc.com

Tio Pepe, the classic Spanish-Mexican restaurant, is now delighting diners with its New-Mexican cuisine. Daily specials will excite your palate, as will 40 different tequi-


Informal wine tasting forums designed to teach the novice to advanced wine enthusiast how to enjoy and decipher the intricacies of wine!

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SEMESTER SCHEDULE

September 24th
CALIFORNIA WINE and PIZZA
...go figya!
Taste big Cabs from Napa, elegant Chards from Sonoma, and beefy reds from Monterey and Santa Barbara all while munching on perfectly paired pizza bites. *Duuuude!*

October 8th
A Night In Tuscany...
Learn about heartyChiantis, Brunellos and Supertuscans while munching on crunchy Bruschettas and Crostinis. *Mangia e Bevi!*

October 22nd
"Barley Wine Beergarten":
The Microbrews of New York & New England In the spirit of Oktoberfest, learn about the 'wines' made from grains instead of grapes! Chomp on Bratwurst bites, cheese fondue, and schnitzel skewers!

November 12th
The Wines of South America
Taste dozens of world-class Cabernets, Merlots, Chardonnays, Sauvignon Blancs, Malbecs, and others from Chile and Argentina. Delight in tasty ceviche hors d'oeuvres and brochette kebobs!

November 19th
Moulin Rouge: The Red Wines of France
A chance to demystify the wonderful world of Bordeaux, Burgundy, and Rhone... basically, *'French Wines For Dummies'*. Breads & Cheeses Will Be Served *(but of course!)*

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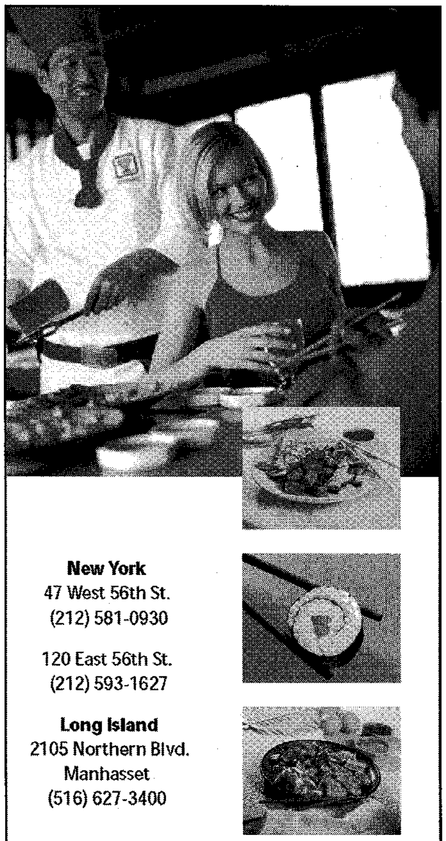

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(212) 581-0930

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(212) 593-1627

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2105 Northern Blvd.
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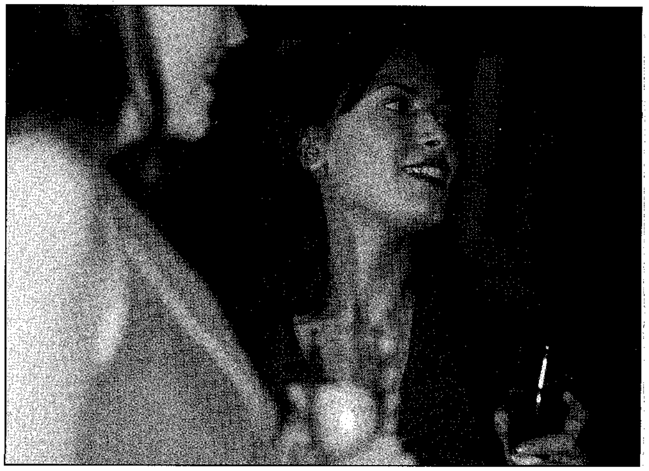
BENIHANA
www.benihana.com

TASTES of the TOWN

THE BREADTH AND DIVERSITY OF NEW YORK RESTAURANTS AND NIGHTSPOTS IS DAUNTING.

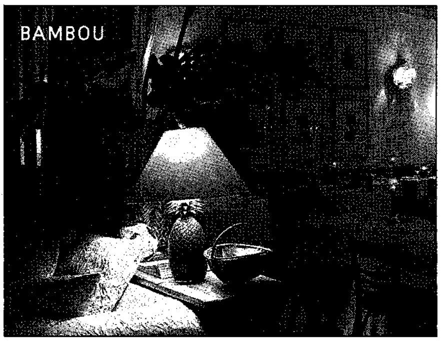


las and the extensive wine list. Kick off your evening festively at this charming 1970 Greenwich Village landmark, whether you stop for a pre-theater meal, linger in the sidewalk café, or linger in the romantic skylit indoor garden.

BAMBOU

243 E. 14th St., 358-0012

You'll feel like you escaped to a plantation-style retreat at **Bambou**. With its exotic tropical feel, comfy couches, bamboo trees, and sizable bar and lounge, Bambou is the perfect place to relax over a rum drink and plate of jerk chicken, or Bambou's unique version of the roti, or curried-wrap sandwich.



BAMBOU

STEAMERS LANDING

on the Hudson River between Liberty and Albany streets, 432-1451
www.steamerslanding.com

At **Steamers Landing**—fully renovated after September 11—relax and enjoy sweeping views of the Hudson River and Statue of Liberty. Fall is the ideal time to savor the brilliant sunsets while sipping cocktails on one of two Mediterranean-style outdoor patios. The extensive menu is filled with fresh fish, salads, a raw bar, and meat dishes – sure to please every palate.

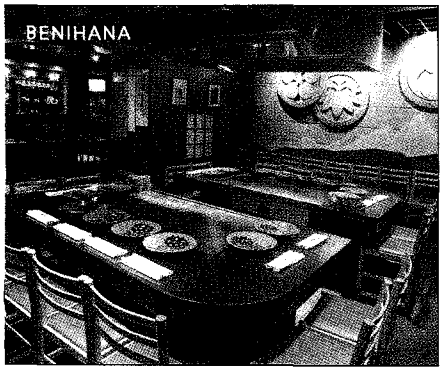
STEAMER'S LANDING

MIDTOWN

BENIHANA

120 E. 56th St., 593-1627
47 W. 56th St., 581-0930
www.benihana.com

Known for its theatrical chefs and teppanyaki cooking on hibachi tables, **Benihana** promises grills that seat up to eight diners on three sides and serve delectable sizzling steak, chicken, and seafood. The restaurant also offers sushi, hand rolls, and sashimi, and is an ideal place to entertain the family or revel in a pre-theater knife-wielding show.



BEN BENSON'S STEAK HOUSE

123 W. 52nd St., 581-8888
www.benbensons.com

A New York institution, **Ben Benson's Steak House** is a favorite among sports and entertainment celebrities, and business moguls who frequent this eatery regularly for superb Prime-aged steaks, great seafood, and a wine list that has garnered the *Wine Spectator*'s highest accolades. In an era of chain steakhouses, this singular establishment stands out because of the attentive and personal service of owner Ben Benson. The clubby, handsome dining room is filled with classic American sporting antiques and softened with flowers and artwork. The famed bar was serving 10-ounce martinis in huge Art Deco-style martini glasses long before this cocktail classic staged its comeback. Signature dishes include first-rate steaks, Prime rib, filet mignon and lamb chops, and justly acclaimed seafood selections.

BEN BENSON'S

Esquire

The Best American Food in the U.S. of A.

Thank God for **BEN BENSON'S.** This unassuming 20-year-old midtown-Manhattan steakhouse might just serve the greatest American meals in the U.S.A. Here's why:

1. As opposed to even the most admirable steak-house chains, BB's is one unit, owned by the man whose name is on the awning.

2. The beef is USDA Prime from the highest end of a much abused grade.

3. BB's menu has range: fabulous shrimp, terrific salads, great soup, superb fish, massive stone crabs.

4. The kitchen doesn't make mistakes. There's no overpaid celebrity chef back there, just heat-hardened pros who know how to work an 800-degree grill.

5. The wine list abounds with perfectly suited American cabernets and chardonnays. Who the hell needs gewürztraminer and viognier with a menu like BB's?

6. There are no puny one- and two-pound lobsters here. They start at three and go up from there: five, seven, sometimes ten.

7. The waiters are amiable and can shell those big lobsters in less than 40 seconds.

8. You can spot America's best red-meat-loving jocks.

9. The outdoor patio lets you ogle New York women as they stroll by.

10. The leakproof doggie bags, which sport a picture of BB's mascot, Rocky the bulldog. —JOHN MARIANI

Ben Benson's STEAK HOUSE

123 W. 52nd St. New York, NY 10019
For reservations call 212.581.8888

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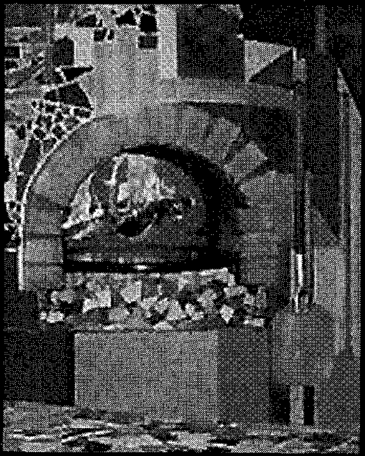
"Delicious & affordable... Tuscan treasure...with signature artichokes that bring tears to your eyes." Zagat 2002

"Generous portions of excellent food...attentive service..." Zagat 2001



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TASTES of the TOWN

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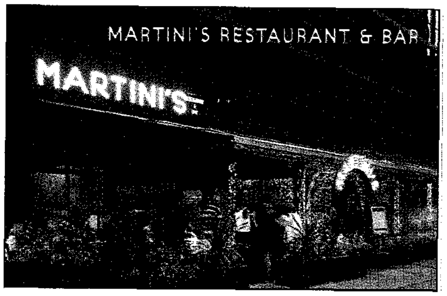
125 W. 44th St., 869-2849
www.trattoriadopoteatro.com

The menu at **Trattoria Dopo Teatro** is full of recipes from Italy, offering both classic and updated dishes. The restaurant recently expanded its skylit Secret Garden, with a stone waterfall and hand-painted Italian tiles on the café tables. You'll savor the $20.02 Roman lunch special or just kick back in the cigar lounge, wine cellar, or Grappa Library.

TRATTORIA DOPO TEATRO

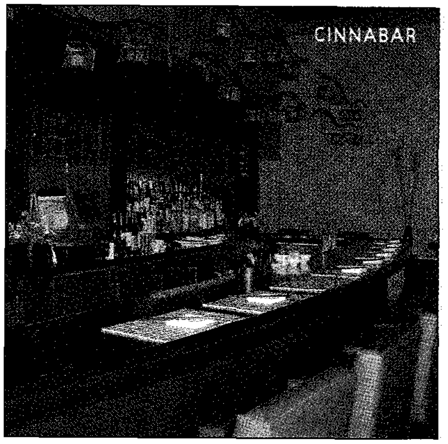
MIDTOWN RESTAURANTS CATER TO THEATERGOERS, CORPORATE RAIDERS, AND HUNGRY TOURISTS.



MARTINI'S RESTAURANT & BAR

810 Seventh Ave., 767-1717
www.rieserestaurants.com/martinis

From seafood and pasta to mouth-watering pizzas, you'll find it at **Martini's Restaurant & Bar**. Sip a Blood Orange or Sour Apple martini in this casual, yet elegant restaurant nestled in the heart of the Theater District. And in Martini's year-round outdoor café—with its sparkling canopy of light—you'll find the perfect spot for al fresco dining this fall.



CINNABAR

235 W. 56th St.
corner of Eighth Avenue, 399-1100

Set foot into **Cinnabar** and you'll feel like you've stepped into an Asian hideaway. Serving Chinese cuisine in a magnificent American setting, the décor here is highlighted by mulberry branch-filled vases and walls painted deep red. Cinnabar also offers lunch, dinner, delivery, and Dim Sum seven days a week, with such specialties as Grand Marnier shrimp and Peking duck for two.

VUE

151 E. 50th St., 753-1144
www.vuenyc.com

If you're looking for a nightclub that's always hopping, you'll find it at **VUE**, opening this month. In the dining room, projection cameras will create surround-cinema scenes ranging from clouds passing by to underwater scenes. Executive chef Christopher Enright has created a whole new menu and — after dinner — you can groove to house dance music downstairs and hip-hop upstairs.

ABOVE

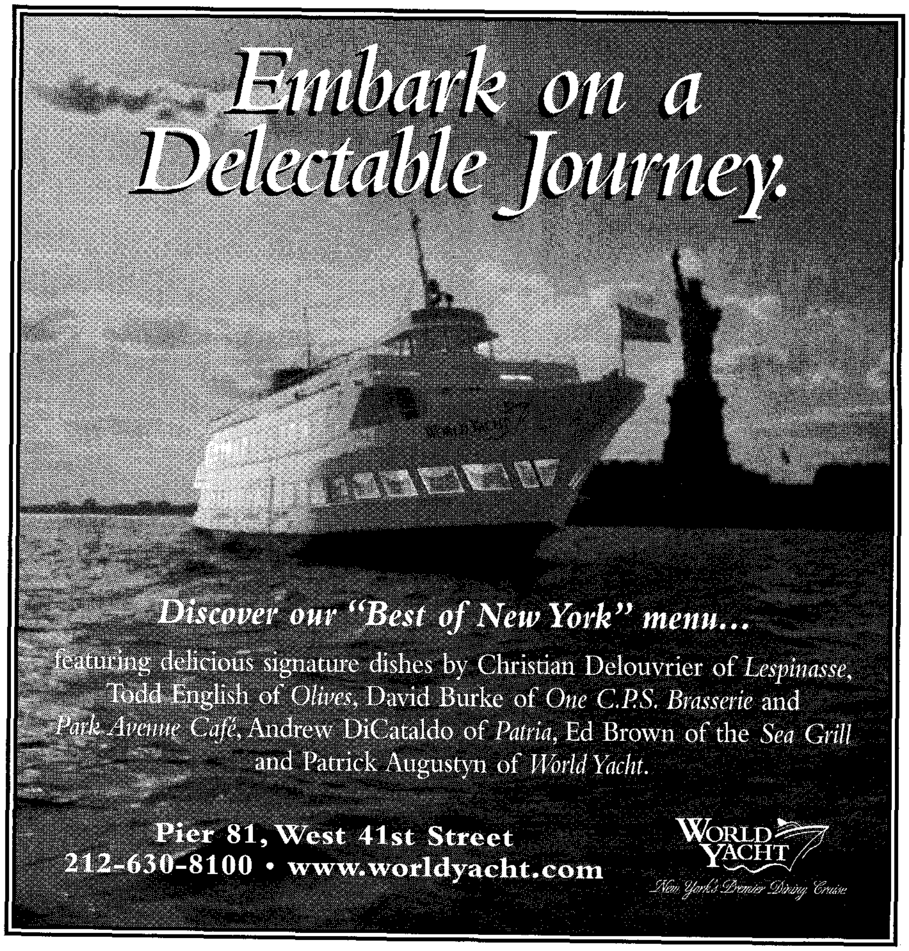
Hilton Times Square
234 W. 42nd St., 21st floor, 642-2626

Towering 200 feet above 42nd Street is **Above**, which promises more than stellar northern views. This sophisticated and elegant restaurant tucked into the 21st floor of the Hilton Times Square features outstanding American fare with an ethnic flair, pre-theater menus and an extensive wine list of hard-to-find half-bottles. You'll delight in the romantic ambience.

LE MADELEINE

403 W. 43rd St., 246-2993
www.lemadeleine.com

At **Le Madeleine**, you'll dine in an upscale neighborhood restaurant with personality — replete with zinc-topped bar and glass-enclosed year-round garden. Bruce Beaty, a James Beard rising star, runs the kitchen of this 22-year-old restaurant, promising a fall menu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Trattoria Dopo Teatro and The Secret Garden wine bar, cigar lounge and grappa library, are available for private parties and special events, accommodating up to 270 people for sit-down dinners and up to 400 people for cocktails and buffet. Known for its authentic Italian cuisine and proximity to the theatre. Open daily noon to midnight.

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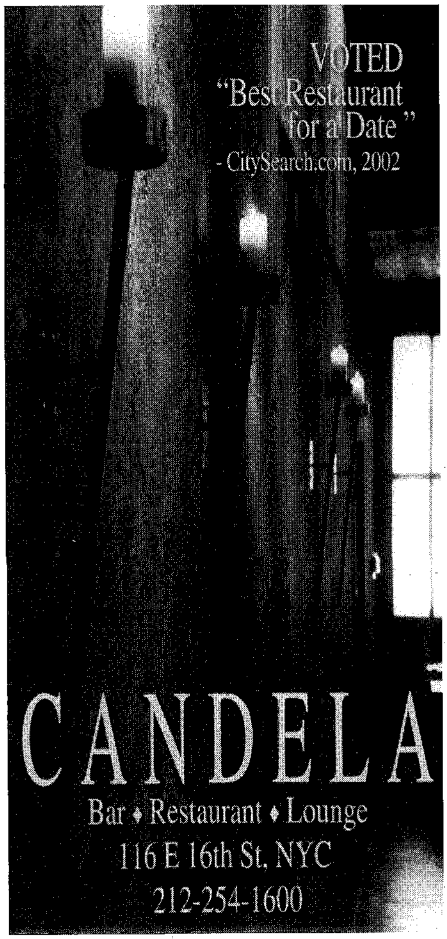
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that will intrigue regulars and those looking for a palate-pleasing pre-theater meal.

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www.avrany.com

TRATA

1331 Second Ave., 535-3800
www.trata.com

When you dine at **Avra** Estiatorio, you'll feel like you've flown to Greece. Highlights of the new brunch menu include fig and walnut pancakes and Greek French toast served with vanilla honey. At **Trata**, a lively seafood restaurant, fresh seafood awaits – just tell the cooks how you want it prepared.

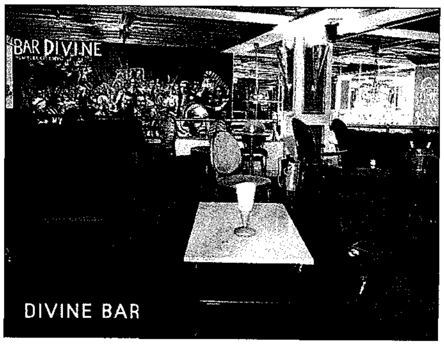
DIVINE BAR

244 E. 51st St., 319-WINE
55 Liberty St., 2nd floor, 791-WINE
www.divinebar.citysearch.com or
www.vino-versity.com

At Wild Tapas Night, Monday September 23, the **Divine Bar** Uptown offers unlimited tastes of gourmet-game meat tapas (hors d'oeuvres) paired with complimenting wines and Champagnes for $35 per person. Such intriguing tapas items as pepper-crusted wild boar, alligator fritters, brisket of buffalo flank, and truffled foie gras will be prepared by chef Lee Gunasinghe, and wines and Champagnes from The House of Clicquot will be served to bring out these foods most vibrant flavors. Advanced reservations are required either

WITHIN BLOCKS YOU CAN ESCAPE TO THE GRECIAN ISLES, SAMPLE WILD TAPAS AND CHAMPAGNES, AND SAVOR A SCOTTISH SINGLE MALT.

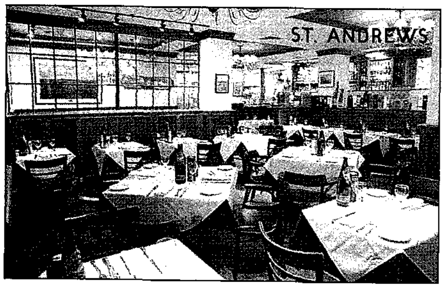
online at www.vino-versity.com or by calling 319-WINE. At both Divine Bar locations, 65 varieties of wine are offered by the glass. You can also stop by for wine and appetizer prix fixes as well as 15 wine-tasting flights.



ST. ANDREWS

120 W. 44th St., 840-8413
www.standrewsrestaurant.citysearch.com

At **St. Andrews**, New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the Scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a Scotch-whisky sauce. Enjoy traditional live Celtic music every Saturday night.



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37 E. 64th St., 606-4647
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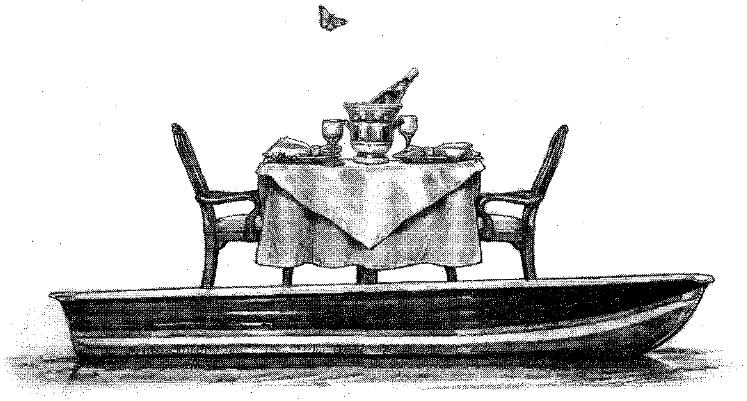

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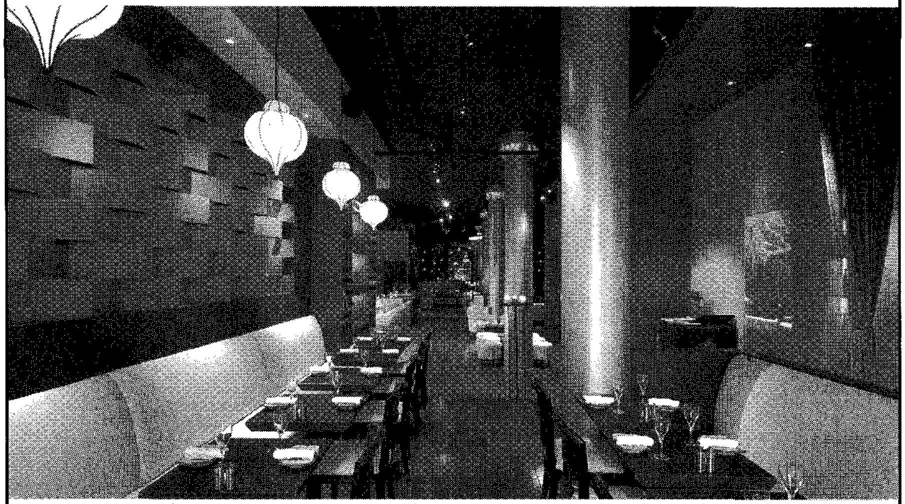

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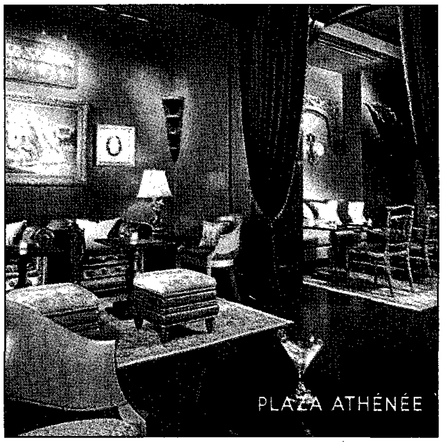
innovative-modern-French cuisine with global influences served in a contemporary setting with chiffon-colored walls and hand-painted murals. Bar Seine boasts an eclectic décor with artwork from North Africa and Asia. A tranquil escape for meetings during the day, the lounge transforms into a romantic getaway for nights on the town.



TWO TWO TWO

222 W. 79th St., 799-0400
www.restauranttwotwotwo.com

You'll keep coming back to **Two Two Two**, perched on the street level of a charming brownstone. The American-Italian restaurant offers a $20 prix fixe Italian-steakhouse lunch menu or a $29.95 prix fixe dinner. This includes Char-Grilled Prime sirloin steaks, the specialty Chilean Sea Bass Puttanesca, enormous Pork Porterhouse steaks, pastas, and risotto.

TASTES of the TOWN

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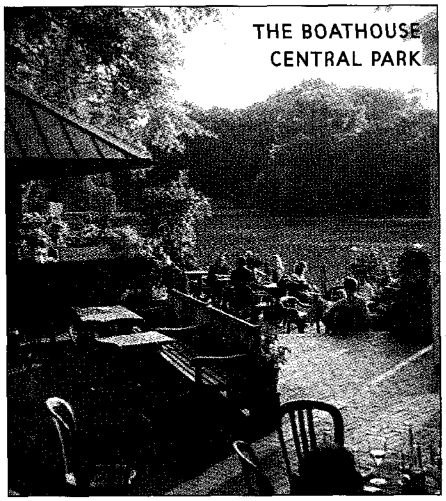
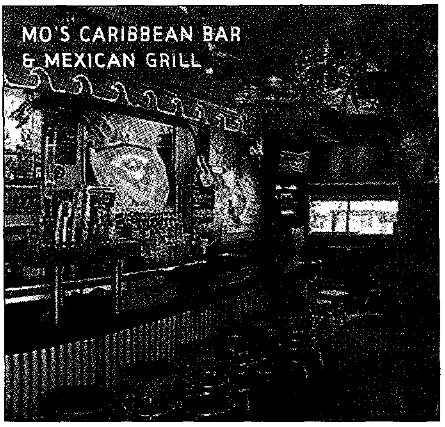
MO'S CARIBBEAN BAR & MEXICAN GRILL

1454 Second Ave., 650-0561
www.nycbestbars.com

Start your tropical getaway at **Mo's Caribbean Bar & Mexican Grill**. Order The Volcano or any one of 50 margaritas. Munch on Mexican specialties like fajitas and enchiladas or opt for Caribbean-inspired Cuban curried chicken. Tuesday is Reggae Night with a rollicking live band and Wednesday is Ladies' Night with one-dollar margaritas and drafts all night long.





THE BOATHOUSE CENTRAL PARK

East 72nd Street and Park Drive North
517-2233

Every meal at **The Boathouse Central Park** – recently restored – is special. It's impossible for it not to be with its serene lakeside-country setting. Take a stroll into the park, meet a friend here, and stop off for a delicious, low-key meal at the al fresco café or enjoy brunch or dinner. Afternoon or evening, you'll find a first-rate menu and a carefully selected wine list. The Boathouse was renovated recently, and now boasts restored fireplaces and new floor-to-ceiling windows that roll open and offer an unobstructed view of the glistening lake and, in the distance, the architectural jewels of Central Park West.

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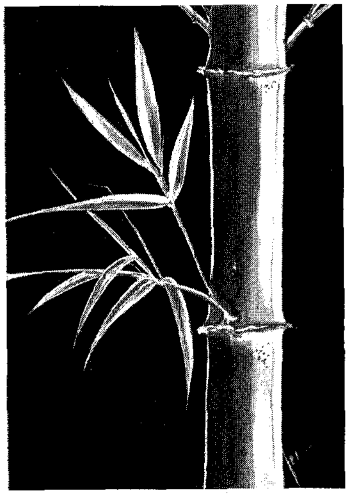

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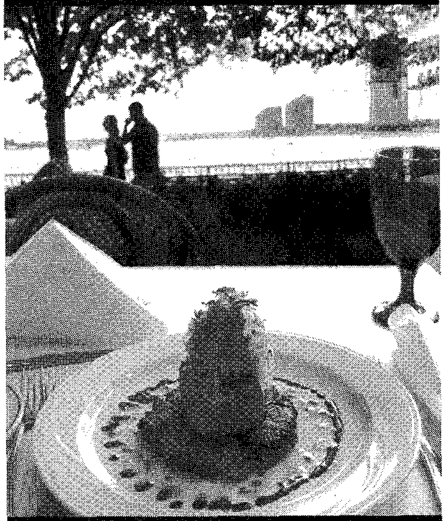

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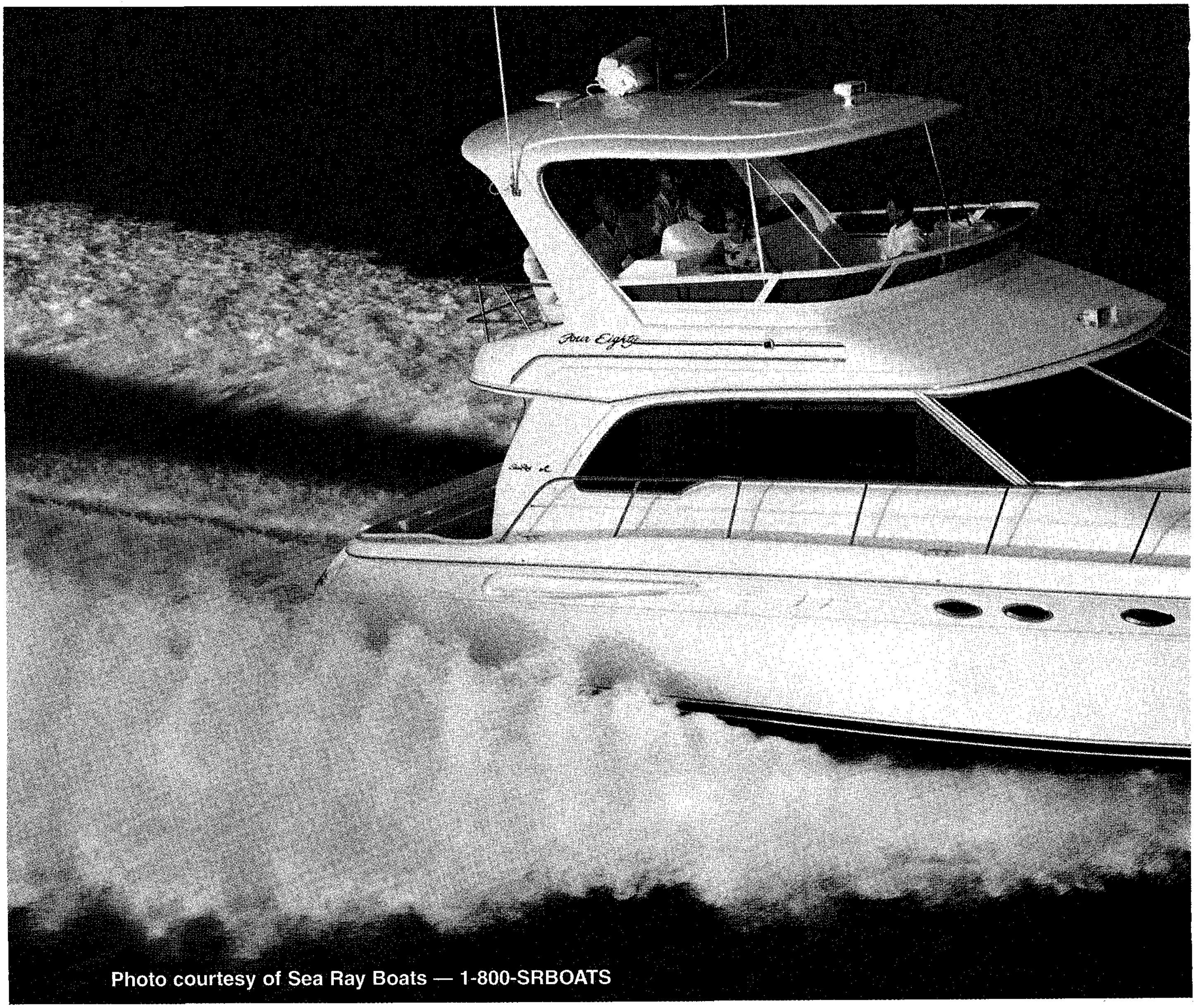

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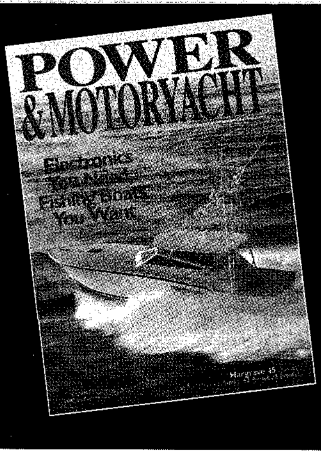
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Movies

Edited by Ben Kaplan

NEW THIS WEEK

Charlie DeLeo: Keeper of the Flame
For 30 years, the star of this documentary changed light bulbs atop the Statue of Liberty's torch. (30 mins.; NR) • Opens 9/4.

City by the Sea
See Rainer, page 125. (1 hr. 48 mins.; R) • Opens 9/6.

The Execution of Wanda Jean
Chilling portrait of the final days on death row of Wanda Jean Allen, a mentally disabled African-American woman condemned to die in Oklahoma for the murder of her girlfriend. Director Liz Garbus (*The Farm*) focuses her camera not just on the convict but also on the families involved, resulting in a broad, gripping, and tragic piece of Americana. (See box.) (1 hr. 34 mins.; NR) • Opens 9/6.

Heartbreak Hospital
A struggling actress (Chelsea Altman) gets a job on a popular soap opera, setting off complications with her Mexican boyfriend (Demián Bichir), her soap-obsessed neighbor (Patricia Clarkson), and her slimy leading man (John Shea). Well-acted low-budget comedy wears its quirkiness on its sleeve but wavers uncomfortably between straight realism and broad comedy. (1 hr. 31 mins.; NR) • Opens 9/6.

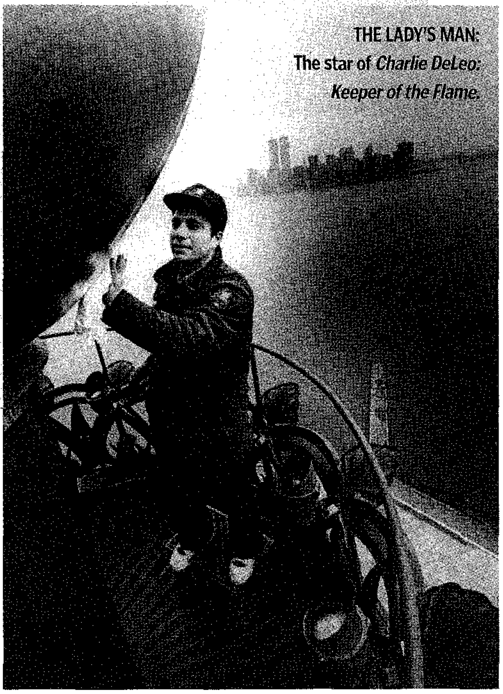
In Praise of Love
See Rainer, page 125. (1 hr. 38 mins.; NR) • Opens 9/6.

7 Days in September
September 11 and its immediate aftermath as seen by the cameras of 27 different New Yorkers, depicting the event, the rescue efforts, and the ways different people coped. An invaluable document, despite sometimes suffering (particularly in its latter half) from ham-handed music cues and unnecessary talking heads that threaten to undermine the sheer impact of the raw footage. (1 hr. 34 mins.; NR) • Opens 9/6.

Swimfan
Erika Christensen stalks Jesse (*Bring It On*) Bradford in John Polson's *Fatal Attraction*-meets-MTV thriller. (See box.) (1 hr. 32 mins.; PG-13) • Opens 9/6.

These Men of Conscience
Documentary about New York City firefighters directed by sometime TV actress Carol Ann Francis (*The A-Team, Remington Steele*). (54 mins.; NR) • Opens 9/7.

REVIEWS BY BILGE EBIRI



THE LADY'S MAN: The star of *Charlie DeLeo: Keeper of the Flame.*

Now Playing

The Adventures of Pluto Nash
The year 2080. A nightclub owner (Eddie Murphy) on the moon has to contend with the futuristic mafiosi who blew his joint up. Overproduced, flaccid comedy is inoffensive and aimless in the worst kind of way, utterly failing to utilize any of Murphy's natural charisma. Co-starring Randy Quaid and Rosario Dawson. (1 hr. 31 mins.; PG-13) • 25; 60; 62; 70; 75.

Amy's Orgasm
A liberated female self-help guru (writer-director Julie Davis), who claims women don't need men to be "complete," falls madly for a Howard Stern–style shock jock (Nick Chinlund). Potentially controversial setup is undone by humdrum dialogue and bland direction that feels like a *Sex and the City* audition. (1 hr. 27 mins.; NR) • 2.

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. His other creations crowd the action, including Dr. Evil, Fat Bastard, and a Dutch metallurgist named Goldmember who lost his genitalia in a smelting accident and, naturally, wants to take over the world. Michael Caine is terrific as Austin's spymaster dad in a too-brief cameo. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 31; 32; 40; 42; 43; 44; 45; 50; 52; 53; 56; 59; 61; 62; 68; 70; 73; 75.

Blood Work
Clint Eastwood directed and stars in this crime thriller as a retired FBI profiler who is given a heart transplant only to find himself on the trail of the killer of the woman whose heart he possesses. Eastwood plays this baroque premise straight—even when the murdered woman's sister ends up romancing the profiler. At least Eastwood doesn't deny the effects of aging on his action-hero persona; he has a touching frailty in the role. Jeff Daniels and Anjelica Huston have fine supporting turns. (Rainer; 8/19/02) (1 hr. 32 mins.; R) • 1; 11; 16; 17; 32; 39; 43; 50; 56; 61; 62; 70; 72; 73; 75.

★ Blue Crush
Don't let the *Baywatch*-style ads fool you: This bold, kinetic melodrama about a Hawaiian surfer girl (Kate Bosworth) trying to compete in a big tournament is actually a tough, well-acted, gorgeous dive into a fascinating subculture, featuring some of the most stunning surfing footage ever put on film. The reason Hollywood still exists. (1 hr. 34 mins.; PG-13) • 1; 11; 13; 15; 16; 23; 29; 30; 42; 43; 44; 45; 50; 51; 52; 53; 55; 56; 59; 61; 62; 64; 69; 70; 71; 72; 73.

The Bourne Identity
Doug Liman directed this okay thriller about a CIA spy-assassin, played by Matt Damon. (Rainer; 6/24/02) (1 hr. 53 mins.; PG-13) • 14; 16; 17; 39.

The Château
Two young, ignorant Americans, one white (Paul Rudd), one black (Romany Malco), inherit a huge French château, along with its staff, leading to predictable cultural complications. (1 hr. 31 mins.; NR) • 38.

★ Corpus Callosum
Avant-garde legend Michael Snow (*Wavelength*) looks at gaudy home spaces and blasé office areas, using digital technology to create a world in which nothing is permanent, people are tied into knots, and strange things shoot out of walls. (1 hr. 33 mins.; NR) • 5.

The Decalogue
Krzysztok Kieslowski's ten-part mini-series, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 38.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, based on an ancient legend and shot in the Canadian Arctic. Heavy going, but it has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6.

Feardotcom
Stephen Dorff investigates a Website after four New Yorkers die only days after logging on. Directed by William (*House on Haunted Hill*) Malone. (1 hr. 23 mins.; R) • 1; 3; 13; 15; 16; 17; 20; 32; 36; 39; 40; 41; 43; 44; 45; 48; 50; 51; 52; 53; 54; 55; 56; 57; 59; 60; 61; 62; 64; 66; 69; 72; 73; 75.

Full Frontal
Steven Soderbergh's super-low-budget movie about seven friends and their interlocking relationships, and the cast includes, sometimes in dual roles, Julia Roberts, Blair Underwood, Catherine Keener, David Hyde Pierce, and David Duchovny. Some of it is sporty, but the incessant camera pyrotechnics are a distraction from what is essentially a routine interfamilial roundelay. (Rainer; 8/12/02) (1 hr. 41 mins.; R) • 3; 17; 42.

★ Gaza Strip
Vérité documentary follows Palestinians living in the Gaza Strip in early 2001. Naturally compelling subject matter makes it impossible for this not to be powerful, and director James Longley wisely keeps the politics to a minimum. (1 hr. 14 mins.; NR) • 4.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding, younger co-worker (Jake Gyllenhaal). Director Miguel Arteta's bewitching, moody comedy about dead-end suburban lives manages to make its mundane world mysteriously gorgeous. Co-starring John C. Reilly. (1 hr. 34 mins.; R) • 1; 2; 12; 15; 16; 17; 27; 28; 35; 37; 49; 53; 56; 62; 63; 72; 75.

★ How I Killed My Father
Anne Fontaine's movie is a must-see for the performance of Michel Bouquet as an estranged father who comes back into the life of his unhappy son (Charles Berling). It has a tricky fantasy-reality time scheme that's more confusing than illuminating, but Bouquet puts an entire lifetime of understanding into his role as a man for whom charm camouflages some essential blankness. (Rainer; 8/26/02) (1 hr. 40 mins.; NR) • 6; 38.

★ I Am Trying to Break Your Heart
Fascinating documentary about the recording of alt-country-rock band Wilco's latest album, and the attendant (not to mention unexpected) emotional and financial infighting and backbiting that came with it. Affection for the band's music not required. (1 hr. 32 mins.; NR) • 4.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 153.**

PHOTOGRAPH COURTESY OF CHARLIE DELEO.

★ I'm Going Home
An aging actor (Michel Piccoli) tries to continue with his life and work after the sudden death of most of his family in veteran Portuguese director Manoel de Oliveira's elliptical portrait of old age and remembrance. (1 hr. 59 mins.; PG-13) • 5.

The Isle
Austere Korean drama about a mysterious, troubled man who rents a fishing hut from an equally mysterious woman, only to be swept up in a tempestuous relationship. Intermittently shocking and contemplative film is decidedly not for everyone but fascinating nonetheless. (1 hr. 29 mins.; NR) • 4.

★ K-19: The Widowmaker
Kathryn Bigelow is a first-rate technician, and this movie about an errant Soviet nuclear sub is in some ways comparable to *Das Boot* and *U-571* in the best-submarine-movie sweepstakes. Harrison Ford and Liam Neeson play dueling Russian officers. (Rainer; 7/29/02) (1 hr. 39 mins.; PG-13) • 25.

★ The Kid Stays in the Picture
A florid, captivating documentary by Nanette Burstein and Brett Morgen about Hollywood producer Robert Evans, who narrates. Evans's life, shown mostly in archival clips, comes across like an Evans movie, and it even has three acts. The film makes you sentimental for a species of Hollywood rot that doesn't seem to exist anymore. (Rainer; 7/29/02) (1 hr. 33 mins.; R) • 2; 17; 34; 38; 75.

Lan Yu
Director Stanley Kwan's tale of the devoted but troubled homosexual relationship between a naïve young man (Liu Ye) and an older trader (Jun Hu) in eighties and nineties Beijing has visual imagination to spare but feels too antiseptic to really hit home. In Mandarin, with English subtitles. (1 hr. 26 mins.; NR) • 8.

★ Late Marriage
A marvelous Israeli film from writer-director Dover Kosashvili about a bachelor who has a forbidden affair with a slightly older Moroccan divorcée. The extended bedroom scene between them, which takes up almost a third of the movie, is one of the most languidly realistic sex scenes ever filmed. (Rainer; 5/27/02) (1 hr. 40 mins.; NR) • 65.

Like Mike
Youngsta rapper Lil' Bow Wow stars in this mindless fluff that could easily be an NBA commercial, but it has a sense of humor, which helps. (1 hr. 33 mins.; PG) • 61.

★ *Lilo & Stitch*
Disney's lovely, funny animated feature is rendered the old-fashioned way, without extensive use of computers. It's about a little Hawaiian girl and the rascally alien she adopts. They bond through their love of Elvis standards. (Rainer; 7/8/02) (1 hr. 29 mins.; PG) • 11; 17; 34; 39; 43; 44; 45; 52; 56; 58; 59; 61; 62; 64; 72; 73; 75.

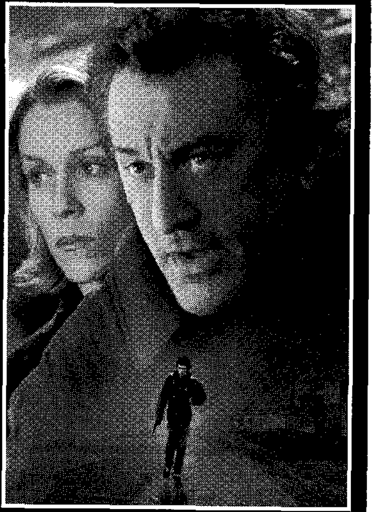
Little Secrets
Pleasant, almost old-fashioned kids' film about a teenage violinist who runs a 50-cent booth where kids tell her their secrets, and her relationship with her new neighbors, the troubled David (David Gallagher) and his younger, smitten brother Philip (Michael Angarano). (1 hr. 36 mins.; PG) • 3; 17; 34.

Lovely & Amazing
Three very different sisters have to deal with one another's problems when Mom (Brenda Blethyn) goes for a hospital stay. Episodic, uneven tale features good performances but little dramatic weight. With Catherine Keener. (1 hr. 29 mins.; R) • 3.

★ Mad Love
Vicente Aranda's vivid, compelling film tells the story of Joan of Castile (Pilar López de Ayala), the daughter of King Ferdinand and Queen Isabella, whose love for her husband, Philip, the archduke of Austria (Daniele Liotti), transformed her into Joan the Mad. In Spanish, with English subtitles. (1 hr. 57 mins.; R) • 8.

Martin Lawrence: RunTelDat
The comedy star performs his stand-up routine, focusing on intimate issues including his dealings with the media and celebrity, but there's little doubt that his material lacks its original edge. (1 hr. 11 mins.; R) • 23; 40; 43; 45; 50; 52; 61.

The Master of Disguise
Star Dana Carvey actually co-wrote this bewildering, humiliating mess, which shows signs of serious pro-



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duction problems, complete with vanishing plot points and inexplicable dialogue. (1 hr. 36 mins.; PG) • 17; 45; 52; 56; 58; 61; 72; 73.

★ Men in Black 2
A knockoff sequel to the original, and mostly as enjoyable. Starring Will Smith and Tommy Lee Jones. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 17.

Merci Pour le Chocolat
Delicate, absorbing thriller from French New Wave legend Claude Chabrol about a young woman (Anna Mouglalis) who suspects she may have been switched at birth. With Jacques Dutronc and Isabelle Huppert. (1 hr. 39 mins.; NR) • 4.

★ Metropolis
Fritz Lang's great, loony visionary sci-fi epic, in this newly restored incarnation, is longer and better-looking than any of its predecessors. You've seen the rest; now see the best. (Rainer; 7/22/02) (2 hrs. 4 mins.; NR) • 9.

★ Minority Report
Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. But overall it's a chilly experience, a futuro film noir that takes itself too seriously. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 11; 17.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 9.

Mostly Martha
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. What might have been yet another trite, food-centric romantic comedy gains power and charm thanks to Gedeck's nuanced performance and Castellito's always-welcome charismatic presence. (1 hr. 47 mins.; PG) • 2; 26; 46; 63.

My Big Fat Greek Wedding
Surprise comedy smash about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse before they get better. (1 hr. 59 mins.; PG) • 1; 3; 12; 15; 16; 17; 22; 29; 30; 36; 42; 45; 47; 49; 56; 59; 62; 63; 64; 65; 69; 71; 72; 74; 75.

My Wife Is an Actress
In his directorial debut, Yvan Attal stars as a sportswriter obsessed with his movie-star wife's fidelity. With Charlotte Gainsbourg; in French, with English subtitles. (1 hr. 33 mins.; R) • 3; 38.

One Hour Photo
Mark Romanek's antiseptic horror show is about an antiseptic photo developer, played by Robin Williams, whose picture-perfect fantasies of a suburban family are quashed. The film is compellingly told and hypercontrolled, as is Williams's performance. He's playing someone for whom there is no there there, and he's all too good at it. (Rainer; 8/26/02) (1 hr. 36 mins.; R) • 1; 11; 12; 15; 16; 17; 18; 32; 42; 47; 53; 63; 73.

★ The Piano Teacher
Michael Haneke's movie isn't likable, but he has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

Possession
Neil LaBute's movie of the celebrated A. S. Byatt novel is prim and pallid. It's about an American scholar of Victorian poetry in England (Aaron Eckhart) who teams with a brittle British academic (Gwyneth Paltrow) in tracking down clues that reveal a hitherto unknown romance between two Victorian poets, played by Jeremy Northam and Jennifer Ehle. It's all rather schematic. Northam and Ehle are fine; Eckhart and Paltrow never get a rhythm going, perhaps because they're playing conceits instead of characters. (Rainer; 8/19/02) (1 hr. 43 mins.; PG-13) • 1; 11; 12; 15; 16; 17; 27; 29; 42; 49; 67; 75.

★ Read My Lips
Writer-director Jacques Audiard's crime thriller is about an ex-con (Vincent Cassell) who teams with a lovelorn secretary (Emmanuelle Devos) who is near-deaf and is an expert at reading lips—a talent invaluable to the heist they pull off. Should be better than it is, but watchable, and Devos is compelling. In French, with English subtitles. (Rainer; 7/15/02) (1 hr. 55 mins.; NR) • 3.

★ Road to Perdition
As Michael Sullivan, Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes, his first film since *American Beauty*. Paul Newman plays (expertly) the mob boss who has been like a father to Michael. Jude Law, with rotted teeth and thinned hair, has a supporting role as a crime-scene photographer–hit man. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 1; 7; 14; 15; 16; 23; 29; 42; 43; 50; 56; 59; 62; 70; 73; 74; 75.

Satin Rouge
A repressed Tunisian widow (Hiyam Abbas) discovers the joys of belly dancing in a late-night cabaret. Director Raja Amari's keen visual sensibility fills the dancing with a giddy sensuality, making up for somewhat soapy plot machinations. (1 hr. 31 mins.; NR) • 8; 46.

Scarlet Diva
Italian movie star Asia Argento directed and stars in this portrait of an international celebrity whose drug-fueled, high-intensity lifestyle brings her despair. (1 hr. 31 mins.; NR) • 4.

★ Secret Ballot
A listless soldier (Cyrus Abidi) and an idealistic female election official (Nassim Abdi) travel through a remote Iranian island, collecting its citizens' ballots. Director Babak Payami's meditative comedy isn't so much a laugh riot as a sober, sumptuous discourse on human relations. (1 hr. 45 mins.; G) • 8.

Serving Sara
A wisecracking process server (Matthew Perry) tries to subpoena a Texas tycoon's trophy wife (Elizabeth Hurley), only to change sides and subpoena her philandering husband instead. In a sane world, wackiness would ensue—here, only narrative confusion and flaccid jokes do. (1 hr. 40 mins.; PG-13) • 1; 7; 14; 15; 16; 23; 29; 33; 42; 43; 45; 50; 52; 53; 56; 59; 62; 63; 69; 71; 72; 73; 75.

Sex and Lucía
Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6.

Signs
M. Night Shyamalan's movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson plays, stolidly, an Episcopal priest who has given up the faith. Then the corn fields behind his homestead become mysteriously imprinted with circle designs, and before you know it, UFOs are on their way. All this is meant to lead up to the moment when the priest recovers his faith, but Shyamalan has boxed himself into a corner—as in his last two films, *The Sixth Sense* and *Unbreakable*, he is obligated to give the audience an endgame switcheroo. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 1; 11; 12; 15; 16; 18; 23; 27; 37; 40; 42; 43; 44; 45; 49; 50; 52; 53; 56; 57; 59; 61; 62; 64; 66; 69; 70; 71; 72; 73; 74; 75.

★ Simone
Al Pacino plays a legendary, down-on-his-luck movie director who salvages his career and his life when, unbeknownst to anyone but himself, he concocts an entirely computer-generated actress for his new movie, and she becomes a star. As a cautionary Hollywood satire, this film written and directed by Andrew Niccol has more ideas than it knows what to do with, but the yin-yang he sets up between the supercool 3-D movie star and her roiling movie director is intriguing. (Rainer; 8/26/02) (1 hr. 33 mins.; PG-13) • 1; 11; 12; 15; 16; 23; 29; 32; 42; 43; 45; 47; 50; 52; 53; 56; 57; 59; 61; 62; 64; 71; 72; 73; 75.

★ Spy Kids 2
Innovative, fun sequel, bursting with gadgets and monsters, is not so much an attempt to tell a story as an homage to the great fantasy films of the past. Written and directed by Robert Rodriguez. (1 hr. 40 mins.; PG) • 1; 11; 17; 27; 34; 39; 40; 41; 43; 44; 45; 48; 49; 50; 52; 53;

Spotlight

Cleaning Up Her Acting

She made her name in *Traffic* as an addict, and in *Swimfan*, **Erika Christensen** (pictured) has her first starring role, as a stalker. But the 20-year-old Scientologist says those parts reflect *exactly* who she is not. "Sex and drugs is my specialty of late, but I've certainly been raised drug-free," Christensen says. "I live at home. I'm never going out and getting in trouble—I love to go dancing and sing karaoke—but I'm not overdosing at the Viper Room. That's just not my life." Acting is, and since Steven Soderbergh cast Christensen, then 17, as Michael Douglas's trick-for-a-hit wild child, she's been on the very fast track. "Before *Traffic* and after *Traffic* is night and day," she says and then explains why she chose in *Swimfan* to play a teenage version of Glenn Close in *Fatal Attraction*. "You feel sympathy for her—her vulnerability between evil deeds," she says. In her next role (yes, as another miscreant), Christensen plays Susan Sarandon's daughter in *The Banger Sisters*, a seriocomedy also starring Geoffrey Rush and Goldie Hawn. "But that's it," she declares. "I've made a conscious decision to move to cleaner ground." And speaking of clean living, how has Scientology helped the budding young star? "If life is a game, then you can learn the rules of Scientology and play it better," she says. "It's important that the work I do is something I can stand behind in a moral way. And yes, I do know Tom Cruise." *Swimfan* opens September 6. (See "New This Week.") B.K.

PHOTOGRAPH BY GENE PAGE.

55; 56; 57; 59; 61; 62; 64; 67; 69; 71; 72; 73; 74; 75.

★ Star Wars: Episode II—Attack of the Clones
Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 17.

★ Stuart Little 2
Stuart Little, the lovable mouse voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel. With Nathan Lane. (1 hr. 25 mins.; PG) • 25; 45; 52; 58; 61; 69; 73.

Sunshine State
A pokey intergenerational drama about two racially divided communities in modern-day Florida. The usual John Sayles mix of torpor and talent prevails here. Best in the cast is Edie Falco, playing the itchy, dissatisfied owner of a motel and coffee shop. (Rainer; 6/24/02) (2 hrs. 21 mins.; PG-13) • 8; 34; 38.

★ Tadpole
Fun, frivolous Sundance-award winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). Technically rough, albeit by design, but packed with some of the year's best performances. (1 hr. 58 mins.; PG-13) • 1; 6; 12; 19; 20; 38; 49; 58.

★ 24 Hour Party People
Michael Winterbottom's movie about the punk-rave culture that extended from the late seventies to the early nineties in Manchester is one of the sharpest and most enjoyable of all movies about the music business. Steve Coogan plays real-life TV host Tony Wilson, who was integral to the era as founder of Factory Records. Frank Cottrell Boyce scripted. (Rainer; 8/19/02) (1 hr. 50 mins.; R) • 6; 14; 18; 42; 46.

Undisputed
By-the-numbers macho flick from director Walter Hill (*48 Hrs.*) has cocky champion boxer (Ving Rhames) landing behind bars and mixing it up with prison champ Wesley Snipes. Dearth of characterization kneecaps the story, though fans of boxing should lap up the final fight. Nobody will mistake it for *Raging Bull*. (1 hr. 30 mins.; R) • 1; 11; 15; 16; 23; 24; 32; 39; 40; 41; 43; 44; 45; 48; 50; 51; 52; 54; 55; 56; 57; 59; 61; 62; 66; 68; 73; 75.

XXX
Vin Diesel plays an extreme-sports-lovin' rogue enlisted by the government to infiltrate a dangerous group of psychotic Russian anarchists in this MTV-friendly attempt to redefine the secret-agent genre for the skate-punk set. Just the barest hint of plausibility might have helped—instead, it makes *Goldmember* look like *The Third Man*. (1 hr. 50 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 29; 32; 39; 40; 43; 44; 45; 50; 52; 55; 56; 57; 59; 60; 61; 64; 68; 70; 71; 72; 73; 74; 75.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Tadpole; Undisputed; XXX

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amy's Orgasm; The Good Girl; The Kid Stays in the Picture; Mostly Martha

3. CC Village East
189 Second Ave. (212-529-6799) • Enigma; Feardotcom; Full Frontal; Little Secrets; Lovely & Amazing; My Big Fat Greek Wedding; My Wife Is an Actress; Read My Lips

4. Cinema Village
22 E. 12th St. (212-924-3363) • Gaza Strip; I Am Trying to Break Your Heart; The Isle; Merci Pour le Chocolat; The Piano Teacher; Scarlet Diva

5. Film Forum
209 W. Houston St. (212-727-8110) • Corpus Callosum; I'm Going Home (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • The Fast Runner; How I Killed My Father; The Last Kiss; Notorious C.H.O.; Sex and Lucía; Tadpole; 24 Hour Party People

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Austin Powers in Goldmember; The Importance of Being Earnest; Road to Perdition; Serving Sara; XXX

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Lan Yu; Mad Love; Satin Rouge; Secret Ballot; Sunshine State

9. The Screening Room
54 Varick St. (212-334-2100) • Metropolis; Monsoon Wedding (see also "Museums, Societies, Etc.")

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300) • Box Head Revolution (see also "Museums, Societies, Etc.")

11. UA Union Square
13th St. and Broadway (212-253-2225) • Blood Work; Blue Crush; Lilo & Stitch; Minority Report; One Hour Photo; Possession; Signs; Simone; Spy Kids 2; Undisputed

14th–41st Streets

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Signs; Simone; Tadpole

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Blue Crush; Feardotcom

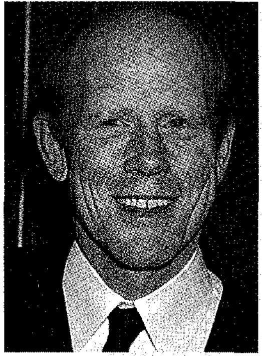
14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Austin Powers in Goldmember; The Bourne Identity; Road to Perdition; Serving Sara; 24 Hour Party People; XXX

Revival

Buried Treasure

Last month, after the Pennsylvania Nine were safely above ground, the Two Boots Pioneer Theater smartly added Billy Wilder's 1951 drama **Ace in the Hole** to its schedule. Wilder's excellent, cynical film is about a man (Richard Benedict) whose escape from a mine is carefully stalled by his self-serving rescue team: the platinum-blonde wife (Jan Sterling) who wants to skip town, the greasy-handed sheriff (Ray Teal) who loves the limelight, and especially the reporter (Kirk Douglas, pictured) who crosses every line for a good story. And really, how often is a cinematic version of events darker than the real-life one? Begins September 4.

TRAILERS



BREAKING THE BANK After pulling out of Disney's *The Alamo* (reportedly due to a clash over the budget), **Ron Howard** (left) has another film in the works: *Inside Man* for Universal Pictures. Howard's partner, **Brian Grazer**, will be producing the film for their company, Imagine Entertainment. The thriller focuses on a cop caught in a hostage battle after an attempted bank robbery; no cast has yet been set.

LEONARD, PARTS III AND IV Hollywood's love affair with **Elmore Leonard** continues. Following in the path of hits like *Get Shorty* and *Out of Sight* (both based on his books), two new projects are shaping up. The first, *The Big Bounce*, will star **Owen Wilson** and **Morgan Freeman**, with **George Armitage** (*Grosse Pointe Blank*) directing for **Steve Bing**'s Shangri-La Entertainment. The story focuses on Jack Ryan (Wilson), a charming drifter caught in a love triangle with a beautiful criminal and a local crime lord. Production kicks off this October. Also in the works is an adaptation of *Tenkiller*, the upcoming novella by Leonard that follows a former rodeo star as he heads for Hollywood to become a stunt double, only to return home and find things dramatically changed for the worse. **Bruce Willis's** Cheyenne Productions is working with Paramount to develop a script; *Variety* reports that Willis will also star, in a role that was written for him.

AN AMERICAN IN TOKYO Giovanni Ribisi (who has four films coming out next year), **Bill Murray**, and Hollywood newcomer **Scarlett Johansson** (*Ghost World*, right) have signed on to star in *Lost in Translation* for **Sofia Coppola**, whose last directorial effort was the well-received *Virgin Suicides* in 1999. *Lost* follows the relationship between an aging American actor (Murray) and the young girl he meets while on location in Japan. Production is scheduled for this fall. SARA CARDACE

PHOTOGRAPH: COURTESY OF THE PIONEER THEATER; TRAILERS PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Austin Powers in Goldmember; Blue Crush; Feardotcom; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Serving Sara; Signs; Simone; Undisputed; XXX

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Austin Powers in Goldmember; Blood Work; Blue Crush; The Bourne Identity; Feardotcom; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Serving Sara; Signs; Simone; Undisputed; XXX

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Austin Powers in Goldmember; Blood Work; The Bourne Identity; Feardotcom; Full Frontal; The Good Girl; The Importance of Being Earnest; The Kid Stays in the Picture; Lilo & Stitch; Little Secrets; The Master of Disguise; Men in Black 2; Minority Report; My Big Fat Greek Wedding; One Hour Photo; Possession; Spy Kids 2; Star Wars: Episode II—Attack of the Clones; XXX

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • One Hour Photo; Signs; 24 Hour Party People

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Tadpole

20. CC Sutton
205 E. 57th St. (212-759-1411) • Feardotcom; Tadpole

21. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Fast Runner

22. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • My Big Fat Greek Wedding

23. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Blue Crush; Martin Lawrence: RunTelDat; Road to Perdition; Serving Sara; Signs; Simone; Undisputed

24. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Undisputed

25. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Adventures of Pluto Nash; K-19: The Widowmaker; Reign of Fire; Stuart Little 2

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Mostly Martha

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Good Girl; Possession; Signs; Spy Kids 2

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Good Girl

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Blue Crush; My Big Fat Greek Wedding; Possession; Road to Perdition; Serving Sara; Simone; XXX

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Blue Crush; My Big Fat Greek Wedding

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Austin Powers in Goldmember

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Austin Powers in Goldmember; Blood Work; Feardotcom; One Hour Photo; Simone; Undisputed; XXX

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Serving Sara

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Kid Stays in the Picture; Lilo & Stitch; Little Secrets; Spy Kids 2; Sunshine State

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Good Girl

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Feardotcom; My Big Fat Greek Wedding

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • The Good Girl; Signs

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Château; The Decalogue; How I Killed My Father; The Kid Stays in the Picture; The Last Kiss; My Wife Is an Actress; Sunshine State; Tadpole

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Blood Work; The Bourne Identity; Feardotcom; Lilo & Stitch; Spy Kids 2; Undisputed; XXX

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Austin Powers in Goldmember; Feardotcom; Martin Lawrence: RunTelDat; Signs; Spy Kids 2; Undisputed; XXX

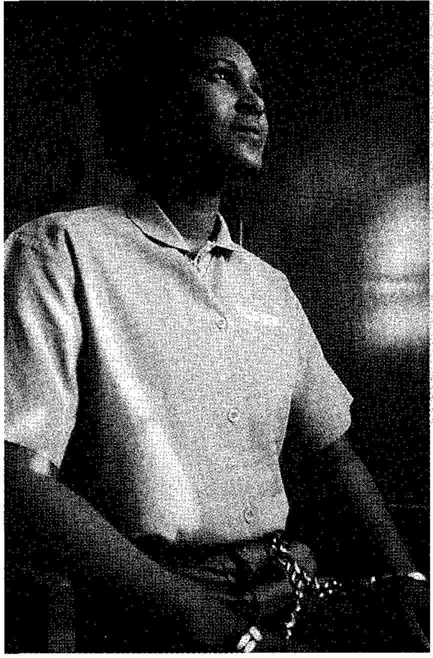
41. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Feardotcom; Spy Kids 2; Undisputed

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Austin Powers in Goldmember; Blue Crush; Full Frontal; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Serving Sara; Signs; Simone; 24 Hour Party People

Documentary

Political Viewing

"It's clear—the morality about the death penalty—when someone is maybe innocent, but what about when they did it and have done it before?" asks Liz Garbus, director of **The Execution of Wanda Jean**, a documentary about the mentally disabled, disarmingly charming Wanda Jean Allen, an African-American woman put to death in Oklahoma. In 1988, Allen (pictured) shot and killed her lover, Gloria Leathers, in front of a police station. Twelve years later, four months before Allen's execution date, Garbus began extensive interviews with the Leathers family and Allen herself. "At Wanda's clemency hearing, my body was shaking, my hands got cold, and my heart was pounding," Garbus, 32, says. "But I stayed in the room. I work very hard to keep focused." It's that closeness to her material that makes Garbus, nominated for an Oscar in 1998 for *The Farm*, an effective documentarian. "These stories take years from my life," Garbus says. "But I'll return as long as the justice system keeps doing what it does." Opens September 6 at Quad Cinema.



PHOTOGRAPH COURTESY OF 7TH ART.

Bronx

43. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; Lilo & Stitch; Martin Lawrence: RunTelDat; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Undisputed; XXX

44. Concourse Plaza
214 E. 161st St. (718-588-8800) • Austin Powers in Goldmember; Blue Crush; Feardotcom; Lilo & Stitch; Signs; Spy Kids 2; Undisputed; XXX

45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Austin Powers in Goldmember; Blue Crush; Feardotcom; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; My Big Fat Greek Wedding; Serving Sara; Signs; Simone; Spy Kids 2; Stuart Little 2; Undisputed; XXX

Brooklyn

46. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Mostly Martha; Satin Rouge; 24 Hour Party People (see also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • My Big Fat Greek Wedding; One Hour Photo; Simone

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Feardotcom; Spy Kids 2; Undisputed

49. Cobble Hill Cinema
265 Court St. (718-596-9113) • The Good Girl; My Big Fat Greek Wedding; Possession; Signs; Spy Kids 2; Tadpole

50. Court Street 12
106 Court St. (718-246-7469) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; Martin Lawrence: RunTelDat; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Undisputed; XXX

51. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Blue Crush; Feardotcom; Undisputed

52. Linden Boulevard Multiplex
Linden Blvd. and Eldert Ln. (718-277-0303) • Austin Powers in Goldmember; Blue Crush; Feardotcom; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; Serving Sara; Signs; Simone; Spy Kids 2; Stuart Little 2; Undisputed; XXX

53. Pavilion
188 Prospect Park W. (718-369-0838) • Austin Powers in Goldmember; Blue Crush; Feardotcom; The Good Girl; One Hour Photo; Serving Sara; Signs; Simone; Spy Kids 2

54. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Feardotcom; Undisputed

55. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Blue Crush; Feardotcom; Spy Kids 2; Undisputed; XXX

56. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; The Good Girl; Lilo & Stitch; The Master of

Disguise; My Big Fat Greek Wedding; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Undisputed; XXX

Queens

57. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Feardotcom; Signs; Simone; Spy Kids 2; Undisputed; XXX

58. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Importance of Being Earnest; Lilo & Stitch; The Master of Disguise; Stuart Little 2; Tadpole

59. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Austin Powers in Goldmember; Blue Crush; Feardotcom; Lilo & Stitch; My Big Fat Greek Wedding; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Undisputed; XXX

60. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • The Adventures of Pluto Nash; Feardotcom; XXX

61. Jamaica Multiplex Cinema
1 Jamaica Ctr., at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; Like Mike; Lilo & Stitch; Martin Lawrence: RunTelDat; The Master of Disguise; Signs; Simone; Spy Kids 2; Stuart Little 2; Undisputed; XXX

62. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; The Good Girl; Lilo & Stitch; My Big Fat Greek Wedding; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Undisputed

63. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Good Girl; The Last Kiss; Mostly Martha; My Big Fat Greek Wedding; One Hour Photo; Serving Sara

64. Main Street Cinemas
72-66 Main St. (718-263-4828) • Blue Crush; Feardotcom; Lilo & Stitch; My Big Fat Greek Wedding; Signs; Simone; Spy Kids 2; XXX

65. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Late Marriage; My Big Fat Greek Wedding

66. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Feardotcom; Signs; Undisputed

67. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Possession; Spy Kids 2

68. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Austin Powers in Goldmember; Undisputed; XXX

69. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Blue Crush; Feardotcom; My Big Fat Greek Wedding; Serving Sara; Signs; Spy Kids 2; Stuart Little 2

70. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Blue Crush; Road to Perdition; Signs; XXX

71. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Blue Crush; My Big Fat Greek Wedding; Serving Sara; Signs; Simone; Spy Kids 2; XXX

Staten Island

72. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Blood Work; Blue Crush; Feardotcom; The Good Girl; Lilo & Stitch; The Master of Disguise; My Big Fat Greek Wedding; Serving Sara; Signs; Simone; Spy Kids 2; XXX

73. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; Lilo & Stitch; The Master of Disguise; One Hour Photo; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Stuart Little 2; Undisputed; XXX

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • My Big Fat Greek Wedding; Road to Perdition; Signs; Spy Kids 2; XXX

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • The Adventures of Pluto Nash; Austin Powers in Goldmember; Blood Work; Feardotcom; The Good Girl; The Kid Stays in the Picture; Lilo & Stitch; My Big Fat Greek Wedding; Possession; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Undisputed; XXX

Museums, Societies, Etc.

76. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Carnal Knowledge: The Sexual Revolution on Film, 1967-1972." 9/7: *Wanda* (1970); *Last Tango in Paris* (1972). 9/8: *Frenzy* (1972); *Deep Throat* (1972).

77. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 9/9-9/10: *Om Gottes Willen* (2001) (both nights, Nina Hagen will introduce her directorial debut). "Goethe Institut New York." 9/5-9/8: *Germany Year Zero* (1947); *Germany Nine Zero* (1991); *Night and Fog* (1956).

78. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-636-4100); $9. • "Selections From the 2002 New Festival: The 14th New York Lesbian & Gay Film Festival." 9/7: *21* (2002); *Fixing Frank* (2001); *Lesbian Dating 101* (2001). 9/8: *When Boys Fly* (2001); *Flora's Garment Bursting Into Bloom* (2001).

79. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 9/4-9/9: *Seven Samurai* (1954). 9/6-9/9: *Stray Dog* (1949). 9/11-9/24: *The Pinochet Case* (2001).

80. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Whispers in a Distant Corridor: The Cinema of Jacques Tourneur." 9/4: *The Fearmakers* (1958); *Stars in My Crown* (1950). 9/5: *Cat People* (1942); *I Walked With a Zombie* (1943). 9/6: *Canyon Passage* (1946); *Stars in My Crown* (1950). 9/7: *Experiment Perilous* (1944); *Stranger on Horseback* (1955); *Canyon Passage* (1946). 9/8: *Berlin Express* (1948); *Experiment Perilous* (1944); *Stranger on Horseback* (1955). 9/9: *Berlin Express* (1948). 9/10: *They All Come Out* (1939); *Grand Bounce* (1937); *Phantom Raiders* (1940); *Romance of Radium* (1937).

81. French Institute Alliance Française
Florence Gould Hall, 55 E. 59th St. (212-355-6100); free. • "French Reflections on Anti-Semitism." 9/13: *Two Women in Paris* (2000); *Evasion* (2000). 9/14: *Picnic With Osiris* (2000).

82. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St. (212-439-8700); free. • "Women in German Film." 9/4: *It's a Jungle Out There* (1995). 9/11: *Night Shapes* (1998). 9/18: *The April Children* (1998). 9/25: *Nowhere to Go* (1999).

83. Makor
35 W. 67th St. (212-601-1000); $9. • 9/4-9/5: *The Believer* (2001). "Best of the San Francisco Jewish Film Festival." 9/9-9/10: *Fantasy: Another Country* (1999).

84. Socrates Sculpture Park
Broadway and Vernon Blvd., Long Island City (718-956-1819); free. • "Evenings at the Picture Show: An Outdoor Family Film Festival." 9/7: *Zea* (1981); *Bread* (1983); *Peanut Butter & Jelly* (1976); *Chinese Restaurant* (1975); *In the Night Kitchen* (1987); *Candyjam* (1988); *How to Eat* (1965).

85. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic Thalia: A Tribute to Martin & Ursula Lewis." 9/4: *Touch of Evil* (1958); *Night of the Hunter* (1955). 9/5: *Yeelen* (1987); *Xica* (1976). 9/6: *All About My Mother* (1999); *Kika* (1993). 9/7: *Shoah: Part I* (1985); *Underground* (1995). 9/8: *Shoah: Part II* (1992); *Underground* (1995).

86. Teatro Heckscher
1230 Fifth Ave., at 104th St. (212-831-7272); $7. • "Mexican Film Series." 9/5: *Nosotros los Pobres* (1950).

87. The Screening Room
54 Varick St. (212-334-2100); $9. • 9/4-9/11: *Charlie DeLeo: Keeper of the Flame* (2002).

88. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • 9/4-9/10: *Ace in the Hole* (1951). 9/11-9/17: *Last Picture Show* (1971). "Midnight Screening." 9/4-9/11: *Donnie Darko* (2001).

89. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Great 20th Century Fox Westerns." 9/7-9/8: *Yellow Sky* (1948).

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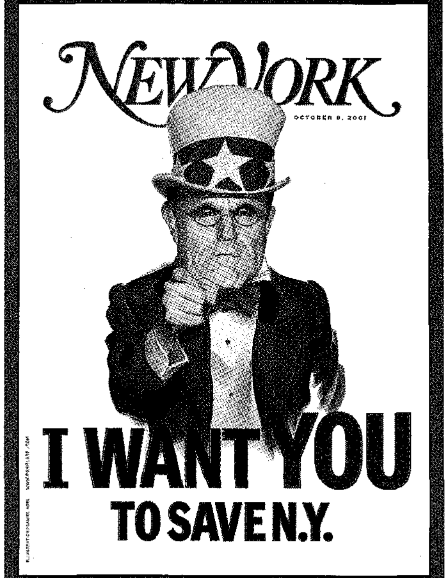

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Theater

cue

Edited by Ada Calhoun

Now Playing

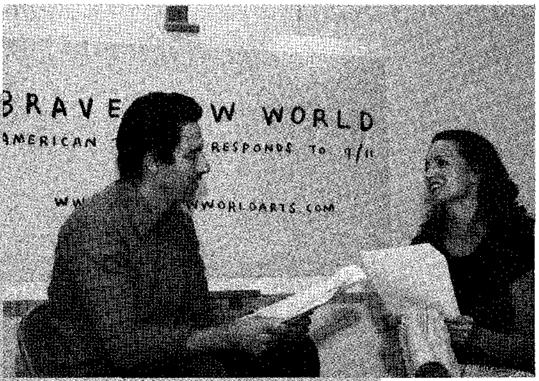
Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$90. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

The Boys From Syracuse
Strappy-heeled, a courtesan chorus decorates Scott Ellis's otherwise twinkle-less production of the 1938 Rodgers and Hart mistaken-identity musical based on Shakespeare's *A Comedy of Errors*. $25–$90. Tue.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 8/18. Through 10/20. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Opening

Fighting Back



"I felt at first that I didn't have a right" to make art about the September 11 attacks, says naval intelligence officer and playwright Charles Evered. But Evered eventually felt compelled, and he's not alone. An army of the stage's brightest stars (Sam Waterston, Meredith Monk, Neil LaBute, Edie Falco, and many more) will premiere tragedy-inspired work during a three-day marathon, **Brave New World: American Theatre Responds to 9/11**, to benefit the New York Children's Foundation. Downtown will be raising money for a September 11 children's charity as well (Working Playground), with the annual **24 Hour Plays**, the workshop-in-hyperspeed now in its seventh year (plays are written, cast, and rehearsed in 24 hours). Participants this time include Julianne Moore, Billy Crudup, Marisa Tomei, and Fisher Stevens. Stevens, co-founder of the Tribeca company Naked Angels, participated in last year's "24 Hour Plays" just weeks after the attacks. He describes the frantic pace as cathartic: "It's one of the few times actors don't worry about themselves. You don't have *time*." Last year, recalls Stevens, "I played an anxious yuppie married to Marisa Tomei. I wanted to buy a gun from Philip Seymour Hoffman." But still, how dare they use such an awful event as source material? "Well, I thought of my hero, Stevie Wonder," says *Brave New World* playwright Jonathan Marc Sherman. "He said his blindness was a blessing because it made him better appreciate music. We all need beautiful things to come out of ugly things." (See "Off Broadway.")

★ Cabaret
American Beauty director Sam Mendes's Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once notorious nightclub Studio 54. Improbably starring John Stamos of *Full House* as the emcee through 9/8. Molly Ringwald is back as Sally Bowles through the end of October. $45–$95. Mon., Tue., Thu.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now *Six Feet Under*'s Michael C. Hall) and the tabloid press. $20–$90. Tue.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. Week of 9/11: Mon.–Tue., Thu.–Sat. at 8. Sat.–Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

★ 42nd Street
Times Square has changed a lot since Ruby Keeler got her big break in the 1933 film version of *42nd Street*, but songs like "Come and Meet Those Dancin' Feet" still make a girl want to tap-dance. Snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and a top-notch cast. $25–$95. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Putting Michelle Pfeiffer's movie adaptation to shame, Edie Falco (*The Sopranos*) and Stanley Tucci (*Big Night*, *Joe Gould's Secret*) headline this revival of Terrence McNally's heart-wrenchingly funny and tender play about a waitress and a short-order cook in New York who spend the night together. Naked for much of the show, Tucci and Falco are glorious. Joe Mantello directs. $35–$80. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Edward Albee's Tony-winning new drama follows a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. $65–$75. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performances 9/2–9/12. Sally Field and Bill Irwin begin performances 9/13. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

SCHEDULING NOTICE

Some theaters will be dark Wednesday, September 11, to honor the anniversary of the attacks. Readers are encouraged to double-check show times this week.

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's stage adaptation of the 1967 film. Co-starring *American Pie*'s Jason Biggs, and Kelly Overton. $21–$81. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
Good morning, Baltimore! Nineteen sixty-two optimism prevails in this sensational new musical charmer based on John Waters's 1988 film. Plump teen Tracy Turnblad (Marissa Jaret Winokur) wins over the hunk and the world as a dancer and integrationist on the Corny Collins show. $65–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 8/15. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

★ I'm Not Rappaport
This revival of Herb Gardner's 1986 Tony Award–winning comedy reunites original director Daniel Sullivan and original star Judd Hirsch (reprising his Tony-winning performance as Nat), joined by Ben Vereen in the role of Midge. Set in Central Park, the show is an ode to New York and a battle cry for the elderly. As Nat argues, "The old people, they're the *survivors*, they *know something, they haven't just stayed late to ruin your party*." $60–$75. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed.

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in temporary quarters at South Street Seaport's Pier 17; call 212-768-1818 or visit www.tdf.org for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY PAUL O COLLITON.

and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
Writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

★ Oklahoma!
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, this high-kicking, war-whooping production features Patrick Wilson as Curly and Josefina Gabrielle as Laurey, one of the only Laureys ever to do her own dream ballet. Shuler Hensley turns in such a sympathetic performance as the dark, dangerous Jud that good and evil get a little murky in this adaptation. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Justly rewarded with a Pulitzer and several Tonys. Surprisingly hot chemistry between Harris and Heche. $24–$75. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters ('N Sync's Joey Fatone is filmmaker Mark Cohen) at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tue., Thu. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Richard Kind and Rhea Perlman play a hyper allergist and his frazzled, self-improving wife. $30–$75. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/15. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thoroughly Modern Millie
Earnest Tony winner based on the 1967 film about a gold-digging Jazz Age flapper (Sutton Foster), her slumming best friend, and the men they love. Also features a white-slavery subplot, Chinese caricatures, and a tap-dancing steno pool. Thoroughly perky; "boh-doh-dee-oh" and all that. $55–$95. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

★ Urinetown
A water shortage forces city-dwellers to comply with a pay-per-pee system in this quirky parody of, and loving ode to, the modern musical. Pretty cutesy, but it's hard to fight the catchiness of songs like deliciously dopey anthem "Run Freedom Run." *Urinetown* rose from the downtown Fringe Festival to become a Tony-winner and Broadway smash. $75–$85. Mon.,

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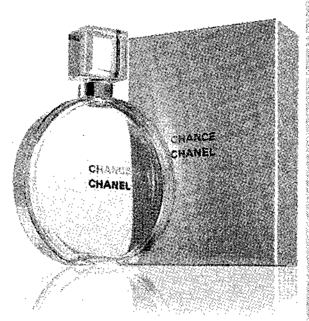

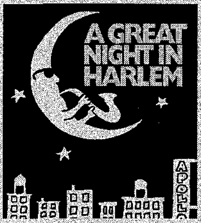
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A Great Night in Harlem

On Thursday, September 26, the Jazz Foundation of America will present its second annual benefit concert. Over 50 jazz greats will perform at the Apollo Theater, including George Benson, Abbey Lincoln, Clark Terry, Billy Bang, Freddie Hubbard, Hank Jones and Joe Lovano, plus a special appearance by Page McConnell of Phish. Bill Cosby will co-host with Joe Piscopo and Gil Noble. The event will raise funds for the Jazz Musicians' Emergency Fund. "A Great Night In Harlem" is supported by NEW YORK Magazine, Continuum Health Partners, E* TRADE Financial and HIP (Health Plan of New York). For tickets or to make a donation, call 212-245-3999.

Shop, Save and Make a Difference

On Tuesday, September 24 from 5-9 pm, Macy*s Herald Square will host a Benefit Shopping Night for Broadway Cares/Equity Fights AIDS. Join Macy*s for an evening of Broadway entertainment, with fashion and excitement on every floor – and best of all, serious shopping with a powerful purpose. For more information, go to www.broadwaycares.org.

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Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Anna Christie
Cold Productions (*The Exonerated*) and Chance Michaels presents Eugene O'Neill's 1922 Pulitzer Prize-winning drama. $15. Thu.–Sat. at 8. Sun. at 7. Previews begin 9/6 for a 9/15 opening. Additional performance 9/9 at 8. • The Studio Theatre, 145 W. 45th St. (212-206-1515).

★ Brave New World
An army of stars, including Sarah Jessica Parker, Matthew Broderick, Harvey Keitel, and Cynthia Nixon, comes together for a theater marathon commemorating the first anniversary of September 11. $35–$100. 9/9–9/11. (See box.) • Town Hall, 123 W. 43rd St. (212-307-4100).

★ Burn This
A formidable cast (Catherine Keener, Edward Norton, Ty Burrell, Dallas Roberts) leads the new Signature Theatre Company production of Lanford Wilson's 1987 play. $30–$65. Previews began 8/27 for a 9/19 opening. Tue.–Sat. at 8. Wed., Sat., Sun. at 3. (See box.) • Union Square Theater, 100 E. 17th St. (212-505-0700).

Con Todas Las de la Ley (All the Law Allows)
Repertorio Espanol begins its thirty-fifth year with this bittersweet comedy about dreams deferred for the Colombian Theatre Festival (which runs through 9/29). $25–$40. Call for details. 9/5–9/23. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Roman Nights
The 25-year friendship between Italian actress Anne Magnani and playwright Tennessee Williams is immortalized in this new play by Franco D'Alessandro. $25–$40. Tue.–Fri. at 8. Sat.–Sun. at 3. Sat. at 8. Previews begin 9/7 for a 9/12 opening. No performance 9/11. • DR2 Theatre, 103 E. 15th St. (212-239-6200).

★ Take Me Out
Remember all that flap about Mike Piazza, is he or isn't he? Well, Richard Greenberg's new play (a co-production with London's Donmar Warehouse) is about a baseball player at the top of his game who *is*, and comes out as such to the media. $45. Previews began 8/23 for a 9/5 (at 7) opening. Tue.–Sat. at 8. Sat. and Sun. at 2. Sun. at 7. Through 9/29. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Three-Cornered Moon
Keen Company revives this 1933 screwball comedy about a Brooklyn family facing financial ruin. $15. 9/6–9/29. No performance 9/11. • Blue Heron Arts Center, 123 E. 24th St. (212-560-7284).

★ 24 Hour Plays
The 24 Hour Company has been throwing together star-studded performances in just a day for seven years now. The money raised for this one benefits Working Playground's "Art of Recovery" program, which uses the arts to help students recover from the September attacks. Part of the "Brave New World Theater & Arts Marathon." $150. 9/9, Mon. at 8. (See box.) • Minetta Lane Theater, 18 Minetta Ln. (212-307-4100).

★ The World Over
Playwrights Horizons presents hip up-and-comer Keith Bunin's new play, *The World Over*, an epic adventure about the lost prince of a mythical land who travels the world to reclaim his birthright. Seven actors perform more than 30 roles. $50. Tue.–Sat. at 8. Sat. at 3. Sun. at 3 and 7. Previews begin 9/6 for a 10/1 opening. Through 10/13. • The Duke on 42nd Street, 229 W. 42nd St. (212-279-4200).

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Find a review. For John Simon's theater reviews, go to nymetro.com/archive/simon.

Now Playing

Birdy's Bachelorette Party
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. Expect audience participation and lots of real bachelorette parties taking place in the audience. $60 includes postshow admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blue Man Group: Tubes
You've seen the Intel commercials, now see the painted men in real life. Props include toilet paper and cereal. Popular with tourists and kids. $55–$65. Tue.–Thu. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

★ Comedy of Errors
Aquila Theatre Company's popular adaptation of the Shakespeare comedy of mistaken identity. (The play is also currently on Broadway in adapted, musical form: Rogers and Hart's *The Boys of Syracuse*). Opened 7/11/02. Week of 9/11: Mon.–Tue., Thu.–Fri. at 8. Sat. at 5 and 9. Sun. at 2 and 5. • East 13th Street Theatre, 139 E. 13th St. (212-239-6200).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tue.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Endpapers
A new comedy about the office politics of an independent publishing house, by Thomas McCormack, the former CEO of St. Martin's Press. $45–$65. Tue.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No matinee 9/11. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret, The Producers*, and *The Sound of Music*). $49.50–$55. Mon., Tue., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. Week of 9/11: Mon.–Tue. at 8:15. Wed. and Sat. at 2:30. Fri.–Sat. at 8:15. Sun. at 3:30 and 7:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Harlem Song
George C. Wolfe's new musical at the Apollo Theatre traces the music and culture of Harlem from the twenties to the present, re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo and the celebration in the streets of Harlem following heavyweight Joe Louis's victory over Max Schmeling. $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

Opening

Valley of the Dolls

This week, drag king Murray Hill plays Bob Barker to the pageant of loveliness that is **The Glamazons**. Inspired by a plus-size Russian ballet troupe, the gaggle of five 25-to-30-year-old, size-14-and-up dancers (pictured) got together back in March. Since then, their torch-songs-and-pasties act has been a hit of the burlesque revival (in the same class as "Burlesque on the Beach," the Bindlestiff Family Cirkus, Galapagos's "Monday Evening Burlesque," and "The Va Va Voom Room," which reopens this week after an August hiatus) with shows at CBGB, B Bar, and various private parties. From Miss Marabou, the sweet Minnesota milkmaid, to Trixie Trueheart, the hard-drinking Louisiana truck driver, the girls do their country proud with a weekly gig at Fez all month. Sundays at 8. (See "Off-Off Broadway.")

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tue., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Joe
Launching P.S. 122's fall season, Richard Maxwell's new play of monologues will be performed by five new actors. $12–$20. Through 9/22. • P.S. 122, 150 First Ave. (212-477-5288).

Late Night Catechism
Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Wed. at 2 P.M. Fri.–Sat. at 8. Sat.–Sun. at 3. Opened 10/3/96. • St. Luke's Church, 320 W. 44th St. (212-239-6200).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $48.50. Tue.–Sat. at 8, Wed., Sat., and Sun. at 3. • Theatre Four, 424 W 55th St. (212-239-6200)

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. No performance 9/11. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Our Lady of 121st St.
Philip Seymour Hoffman directs this Labyrinth Theater Company production of a play by Stephen Adly

PHOTOGRAPH BY MISA MARTIN.

Guirgis about a group of old friends brought together by the death of Sister Rose, a feared and beloved nun from their childhood. $15. Tue.–Sat. at 8. Opened 8/20. Through 9/14. • CenterStage, 48 W. 21st St., fourth fl. (212-206-1515).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist (Catherine Russell) accused of killing her rich husband, and the police detective (Michael Minor) who falls for her. $40. Mon., Thu.–Sat. at 8, Wed. and Sat. at 5, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Playboy of the Western World
An all-Irish production of J. M. Synge's 1907 comedy about a man whose wild tale of his father's murder earns him the adoration of his neighbors, until his father appears, in the flesh, to expose him. Charlotte Moore directs. $35–$40. Tue.–Sat. at 8, Sun. at 3. Through 9/8. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Prince and the Pauper
A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$55. Mon., Wed., Fri., and Sat. at 8, Tue. at 7, Wed. and Sat. at 2:30, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tue.–Thu. at 8. Fri. and Sat. at 7 and 9:30. Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-246-4422).

Saint Latrice
A play about a 13-year-old food demonstrator and her fractured relationship with a 40-year-old carpet salesman. Inspired by Mexican devotional art and Hans Christian Anderson. $12–$20. Through 9/29. • P.S. 122, 150 First Ave. (212-477-5288).

Stomp
A boisterous riot of found-object percussion. $35–$60. Tue.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thu.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tue.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." Originally a one-woman show, it's now performed by a rotating trio of actresses. $55. Tue.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

A Different Man
The Vortex Theater Company's latest offering is a mystery set in Mexico that "addresses gay mens' views of masculinity, betrayal, and romantic fantasy." $19. Thu.–Sat. at 8. Sun. at 5. Through 9/7. • Sanford Meisner Theater, 164 Eleventh Ave. (212-206-1764).

Access Upheaval
For Theater for the New City's twenty-sixth street-theater production, the company is staging an elaborate urban musical comedy, complete with puppets, smoke machines, and a maze of trap doors. Free. Sat. and Sun. at 2. Through 9/15. Call for locations. • (212-254-1109).

Almost Grown Up
One-woman show about a 46-year-old Cockney housewife. $15–$19. Mon., Wed.–Thu. at 7. Fri.–Sat. at 8. Sun. at 2. • Sol Goldman Y of the Educational Alliance, 344 E. 14th St. (212-206-1515).

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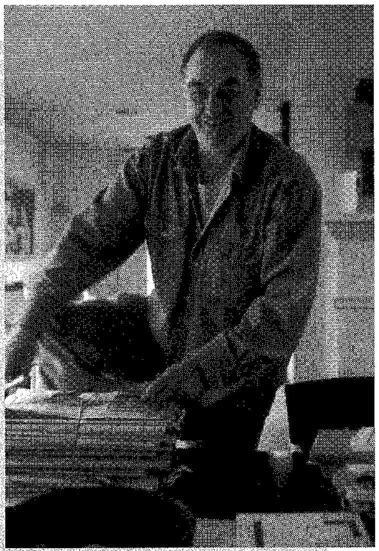
Spotlight

Hot Burner



The building where Pulitzer Prize–winning playwright **Lanford Wilson** is staying, on Tenth Avenue in the Forties, is under construction, and he's a little rattled by the constant banging ("They're never going to get this city built"), as he is by the fact that he can't identify the trees near the Union Square Theatre ("I'm a *gardener*, and I keep saying, 'What in the hell is that *thing*?' "). But Wilson (pictured) is a lot happier with the new Signature Theatre Company revival of his 1987 masterpiece *Burn This*, a tale of New Yorkers coming together after the death of a mutual friend. The show originally starred John Malkovich and Joan Allen and this time features Edward Norton and Catherine Keener (as well as Ty Burrell and Dallas Roberts, "who's so good it's ridiculous"). The extraordinary cast is teaching Wilson new things about his own work: "It's very funny, we found out last night. Terribly funny, and terribly moving towards the end. We have what is essentially a romantic comedy with a black set and black costumes, and by God, it works! Who knew?" And the chemistry is there? "Oh *golly*, yes," says Wilson. "It plays like a house afire." (See "Off Broadway.") A.C.

Artists of Tomorrow Festival
Girl-centric theater company Six Figures presents a festival of ten theater pieces by up-and-coming performers. Shows include Alice Gentles's *Eclectic Little Circus*, a multimedia one-woman play about heiress turned terrorist Patty Hearst; *After The Storm*, a one-woman play by Gulf War veteran Heather Grayson; Girliemagic by New York's premiere female magician, Maritess; also, dancers, clowns, and a new adaptation of Medea. $10–$15. Passes to the full three weeks are also available. 9/3–9/22. No performance 9/11. • West End Theatre, 263 W. 86th. (212-696-8931).

Baptizing Adam
A sex comedy by David Allyn. A Jewish actor named Adam dates Jack, a born-again Christian from the Midwest. $15. Thu.–Sat. at 8. Sun. at 7. Through 9/15. • Phil Bosakowski Theatre, 354 W. 45th St. (212-206-1515).

The Bindlestiff Family Cirkus
The neo-primitive circus troupe brings vaudeville back to 42nd Street with its ever-changing variety show, courtesy of Chashama. $15. Fri.–Sat. at 7, 9, and 10:30. Sun. at 4, 6, and 8. See www.bindlestiff.org for a complete schedule. Through 12/31. • The Palace of Variety at Chashama, 125 W. 42nd St. (877-246-3537.)

Burlesque at the Beach
Pretend summer's not winding to a close and head out to Coney Island for Fredini and Bambi's "girlie revue," that notorious burlesque show featuring "sumptuous decor and a fabulous bubble machine," in addition to the usual stripteases, sideshow acts, and vaudeville numbers. $10. 9/6 at 10 P.M. • Coney Island USA, 1208 Surf Ave. (718-372-5159).

The Chip Deffaa Invitational on 42nd Street
New York *Post* entertainment writer Chip Deffaa curates this theater festival of 25 shows, which range from Tony Award winner Thommie Walsh's Danny Kaye project to a celebration of master showman George M. Cohan. For a detailed schedule, see www.chashama.org. $15. 9/5–10/15. • Chashama, 135 W. 42nd St. and 111 W. 42nd St. (212-206-1515).

Criss Angel Mindfreak
A futuristic illusion and escape-art show. $15–$55. Mon. and Wed.–Sat. at 8, Fri. at 10:30, Sun. at 7, Sat. at 2 and 5, Sun. at 3. • The World Underground Theatre, Broadway at 43rd. St. (212-307-4100).

Dark Dizayz
A new comedy about pi-zimps and hi-zos. by Kevin Kaine. $15. Thu.–Sat. at 8. • Trilogy Theatre, 341 W. 44th St., second fl. (212-501-2282).

David's Redhaired Death
Tooth and Nil Theatre Company presents a "girl meets girl" story about the trials and tribulations of a pair of best friends, redheads both. $15. First weekend free. Redheads always half-price. Thursday night half-price with two cans of food. FDNY gets in free every night. Thu.–Sat. at 8. Through 9/21. • St. Mark's Theater, 94 St. Mark's Pl. (212-206-1515).

★ Eating It
One of the best comedy shows in all of New York, Luna Lounge's weekly "Eating It" showcase is back for a new season starting on 9/9. The already reasonable $7 admission even includes a free drink. Mon. at 8. Valid photo I.D. required to enter; 21 and over only. • Luna Lounge, 171 Ludlow St. (212-260-2323.)

★ Faceboy'z Open Mike Night
An open mike where anyone can perform, with an eight-minute time limit. The show usually goes on into the wee hours as comedian follows guitarist follows monologuist follows armchair philosopher. Actor Faceboy presides, enforcing a strict rule of mutual respect and consideration for performers. $3. Sun. at 8. • Surf Reality, 172 Allen St., second fl. (212-673-4182).

Falstaff
The Shakespeare Project tours the Bard's wicked comedy through New York City's parks. Thu.–Sun. at 5:30 or 6. Extended through 9/15. • NYC parks. Call for more information. (212-332-9183).

Faster
Rattlestick Theatre presents a new play by Adam Rapp about two scam artists caught in a heat wave and preparing to sell a little girl. $35. Wed.–Mon. at 8. Previews begin 9/4 for a 9/8 opening. • Rattlestick Theater, 224 Waverly Pl. (212-627-2556).

The Glamazons
The Glamazons are a team of voluptuous vixens including the World Famous *BOB* and Ladyfinger the narcoleptic prom queen. Hosted by drag king extraordinaire Murray Hill. Russ Meyer would be so proud. $12. 9/8–9/29, Sun. at 8. (See box.) • Fez, inside Time Cafe, 380 Lafayette St. (212-533-2680).

Heard (But Not Scene)
Two one-acts by Marc Chun. Through 9/24. • Red Room, 85 E. 4th St. (212-591-6272).

The Here and Now
A new play by Gregor Drozdek about New Yorkers facing their personal demons. $10. Every Mon. at 7:30. • The Pink Pony, 175 Ludlow St. (212-375-0859).

John Moran w/ Eva Muller
Obie Award–winning composer John Moran teams up with acclaimed German actress and dancer Eva Muller to put on a series of Moran's eccentric performance pieces. $8 Sun. at 7:30. Through 9/15. • Galapagos, 70 N. 6th St., Brooklyn (212-631-1190).

Just Piddlin': A Dirt Road Operetta
Southern stereotypes introduce themselves in song. The show runs under an hour, was developed at a workshop led by Karen Finley, and features a dream ballet! $12. Thu. at 7. 9/5–26. • The Duplex, 61 Christopher St. (212-255-5348).

Ka-Baam!!
Comic-book-themed improv show. $12. Thu.–Sat. at 8. Through 9/7. • Chashama, 111 W. 42nd St. (646-230-1393).

Last Night in New York
Australian writer and performer Wednesday Kennedy has extended the run of her one-woman multimedia show about September 11. Features footage she shot and recordings she made in the days after 9/11, as well as poetry. $10–$15. 9/9–9/11 at 8 and 10. • Trilogy Theater, 341 W. 44th St. (212-501-2282).

Lilia!
A one-woman tribute by Libby Skala to her grandmother, Oscar nominee Lilia Skala. Thu. at 7. Through 9/12. • Sande Shurin Theatre, 311 W. 43rd St. (212-252-4739).

Line
Off-Off Broadway's longest-running play (28 years), Israel Horovitz's comedy is about five people waiting in line for no obvious reason. $10–$15. Wed. at 7. Fri.–Sat. at 9:30. • 13th Street Repertory, 50 W. 13th St. (866-468-7619).

Monday Evening Burlesque
Drinking and stripping, all artsy-like. Free. Mondays at 9:30. • Galapagos, 70 N. 6th St., Brooklyn (212-631-1190).

★ Mono
Mono celebrates its 300th performance on 9/7 and will celebrate with a postshow party on 9/5. Steven Tanenbaum's interactive cult hit is set in a Lower East Side bar and stars a French sock puppet. Here's a twist: Please turn your cell phones *on*. $10–$15. Thu.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Peter and Vandy
The Paradise Theatre Company's new play in vignettes about a young urban couple and their struggles with intimacy. $15. Thu.–Sat. at 8. Sun. at 3. 9/5–9/29. • Paradise Theatre, 64 E. 4th St. (212-206-1515).

★ Reverend Jen's Antislam
Always a good show, and always a wild night. Downtown's greatest eccentrics come out of the woodwork to perform at this open mike, run by Lower East Side celebrity Reverend Jen Miller. $3. Wed. at 8. • Collective Unconscious, 145 Ludlow St. (212-254-5277).

Richard II
The Attic Show and Habitual Theatre pledge to present "Shakespeare you can understand" in this modern retelling of political thriller Richard II. $15. Thu.–Sat. at 8. Sun at 3. 9/5–9/29. • The Brooklyn Lyceum, 227 Fourth Ave., Brooklyn. (866-GOWANUS)

Stone Monkey Banished
Puppets take over the Garden of St. John the Divine to present Ralph Lee's adaptation of a Chinese folk story. $10, adults. $3, children and seniors. Fri.–Sun. at 7:30. Through 9/15. • St. John the Divine, 1047 Amsterdam Ave., nr. 111th St. (212-929-4777).

Straight-Jacket
Gay fifties matinee idol Guy Stone (Peter Stewart) has to choose between love and his career. $10–$15. Through 10/12. • 13th Street Repertory Theater, 50 W. 13th St. (866-468-7619).

The Va Va Voom Room
Gotta have a gimmick? After a monthlong vacation, this risque variety show returns to the old bump and grind on 9/7 with puppets, pasties, and even a theremin. $15. Sat. at 10:30. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

Versatility
The NeoNeo Theatre Company presents four one-act plays by company members on subjects as diverse as gay love, magic frogs, and MTV. $7 plus two-drink minimum. • Duplex Cabaret Theatre, 61 Christopher St. (212-255-5438).

The Wytche of Problymm Plantation
A musical about two English women on a plantation in eighteenth-century Jamaica. $15. Thu.–Sat. at 8. 9/5–9/21. • Dixon Place, 309 E. 26th St. (212-532-1546).

PHOTOGRAPH BY GETTY IMAGES.

cue Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Sherry Kerlin
Impressionist-like paintings based on the artist's deliberately blurred Polaroid photographs; through 10/5. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

★ Maryan
Paintings, works on paper, and linoleum cuts from the sixties that depict solitary figures in brutal and theatrical poses and were made by the Polish-born artist (1927–1977) after he moved from Paris to New York in 1962; 9/5–10/12. • Baumgold, 74 E. 79th St. (212-861-7338).

57th Street Area

Alan Bray
Casein-on-panel paintings that translate the natural phenomena of the land around the artist's Maine farm into paintings that invoke universal ideas of creation, destruction, and regeneration; 9/4–10/12. • A. V. C., 41 E. 57th St. (212-888-1122).

Brad Durham/William Smith
Quasi-abstract paintings of ethereal birds and flowers/Paintings on the pages of books; 9/5–10/5. • Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

Toland Grinnell
Hybrid sculptural works that suggest the furniture and other accoutrements of a sophisticated urban couple, among them a matched set of 34 portable trunks that house all of the necessities, from his and her sinks to a wine cellar; 9/6–10/19. • Boone, 745 Fifth Ave. (212-752-2929).

★ Sol LeWitt
New wall drawings; through 10/12. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Winifred Lutz/Junko Yoda
Translucent handmade paper works created from mulberry root, rotted flax, abaca, avocado peel, and other materials/Paintings on rice paper that has been torn, cut, and glued together. Through 9/6. • Zabriskie, 41 E. 57th St. (212-752-1223).

★ Alix Pearlstein
New photographs and videos that investigate the ways in which people communicate; 9/5–10/5. (See box.) • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ Ray Smith
A 26-foot-long mural painting, digital photographs, and photo-lithographs that depict images derived from research of the U.S. Military Internet pages; 9/5–10/5. • Barquet, 41 E. 57th St. (212-644-9090).

Valerie Von Betzen/Gail Boyajian
Paintings of urban twilight scenes/Landscape paintings that depict present-day people and activities in romantic vistas; 9/4–28. • Littlejohn Contemporary, 41 E. 57th St. (212-644-7171).

Soho and Tribeca

As Four
A survey of fashion, paintings, performance, and sculpture by the New York–based fashion collective; 9/5–21. • Deitch, 18 Wooster St. (212-343-7300).

Karen Barth
Atmospheric abstract paintings derived from photographs of the natural world; through 10/12. • Pelavin, 13 Jay St. (212-925-9424).

★ Simon Frost
Ethereal ink and graphite drawings; through 9/14. • Blum, 99 Wooster St. (212-343-0441).

Norm Magnusson
Paintings, photographs, and sculptures that signify various emotional and intellectual states experienced in the aftermath of the terrorist attacks on September 11 (a portion of proceeds from sales will go to relief charities); through 11/19. • Bridgewater, 42 Walker St. (917-406-3644).

★ Richard Woods
Super Tudor, an installation of printed patterned floors, walls, and art objects that references various architectural and art-historical styles; 9/5–10/19. • Deitch, 76 Grand St. (212-343-7300).

Chelsea

★ Georg Baselitz
New paintings; 9/6–10/5. • PaceWildenstein, 534 W. 25th St. (212-929-7000).

Joaquim Chancho
Large, geometric abstract paintings on paper and canvas; through 9/13. • Chanin, 210 Eleventh Ave. (212-675-1800).

★ Will Cotton
Paintings of young girls in fantasy landscapes of pastry and custard, made over the past few months in Giverny, France, where the artist worked under a residency grant from the Monet Foundation; through 10/19. • Boone, 541 W. 24th St. (212-7752-2929).

Rowena Dring/Matt Ducklo
Collages of stitched-together pieces of fabric that are based on photographs in travel brochures and the artist's own photographs from her road trips/Photographs of places and subjects that appear not to be real, but are; 9/5–10/5. • Dee, 545 W. 20th St. (212-924-7545).

Iran do Espírito Santo
Minimal wall installations, sculptural works, and other works, by a Brazilian artist; 9/6–10/5. Kelly, 528 W. 29th St. (212-239-1181).

★ Chris Gallagher
New paintings that depict undulating bands of color; through 10/5. • McKenzie, 511 W. 25th St. (212-989-5467).

Jenny Holzer
Multiples and editions, including posters, T-shirts, caps, postcards, and other ordinary objects emblazoned with the artist's text pieces; through 9/31. • Printed Matter, 535 W. 22nd St. (212-925-0325).

★ James Hyde
Paintings comprising various materials and objects, among them a room-size inflated pillow; 9/6–10/5. (See box). • Sikkema, 530 W. 22nd St. (212-929-2262).

★ Karl Mann
A 50-year survey of the artist's collages, shadowboxes, totems, and assemblages; through 9/29. • The Viewing Room, 114 W. 17th St. (646-638-1920), Wed.-Sat. noon-7.

John Morris
More than 100 compositionally complex drawings that reference the theories of the early twentieth-century Austrian economist Joseph Schumpeter; 9/5–10/5. D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

João Penalva
Two video works by a Portuguese artist known for blurring the boundaries between theater and life; through 10/2. • Protetch, 511 W. 22nd St. (212-633-6999).

Antonio Petracca
Realist paintings of New York City views on three-dimensional wood constructions; 9/5–10/12. Foster, 529 W. 20th St. (212-229-0044).

★ Elliott Puckette
The artist's latest razor-etched paintings, inspired by the billowing, celestial forms of Constable's cloud studies and the baroque lines of Tiepolo's drawings; 9/5–10/5. • Kasmin, 293 Tenth Ave. (212-563-4474).

Werner Schmidt
New abstract paintings; 9/5–28. • Scott, 529 W. 20th St. (646-486-7004).

Toshiko Takaezu/Kim Steele
Recent stoneware and porcelain sculptures/Large-format photographs of monuments around the world. Through 10/5. • Cowles, 537 W. 24th St. (212-925-3500).

Group Shows

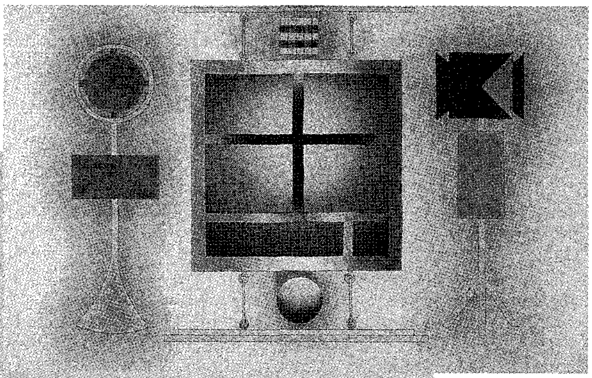
Madison Avenue and Vicinity

Hirschl & Adler
"Concentrations," six small "focus" exhibitions that re-

Ground Rules During summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

On View

Smith Treat



Best-known as a filmmaker and for collecting American folk music in his seminal multivolume recording *Anthology of American Folk Music,* **Harry Smith** (1923–1991) was also a practicing magician, an anthropologist, and a painter. He made much of his artwork—paintings, watercolors, and gouaches—while living in poverty in New York City hotels (he died at the Chelsea). Now those glowing works (pictured, *Untitled [Study for Mahagonny],* circa 1977), along with those of Smith admirers Philip Taaffe and Fred Tomaselli, can be seen in "The Heavenly Tree Grows Downward," an exhibition organized by writer and curator Raymond Foye for the James Cohan Gallery. And there's more recognition for Smith lined up: On September 13, his final, unfinished film, *Film #18—Mahagonny,* will get its world premiere at Anthology Film Archives; it will run through September 22. (September 10 through October 19; see "Galleries: Group Shows.") E.N.

PHOTOGRAPH COURTESY OF MEKAS AND HARRY SMITH ARCHIVES.

flect this gallery's interests over the past 50 years, among them drawings of thirties New York by Edward Chrystie; landscape paintings by Frederick J. Sykes, and collage ready-mades from the seventies and eighties by Gilbert & George; through 9/13. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

57th Street Area

Ameringer Howard Yohe
"Summer in the City: High in the 60s," paintings by Caro, Frankenthaler, Louis, Noland, Olitski, others; through 9/14. • 20 W. 57th St. (212-445-0051).

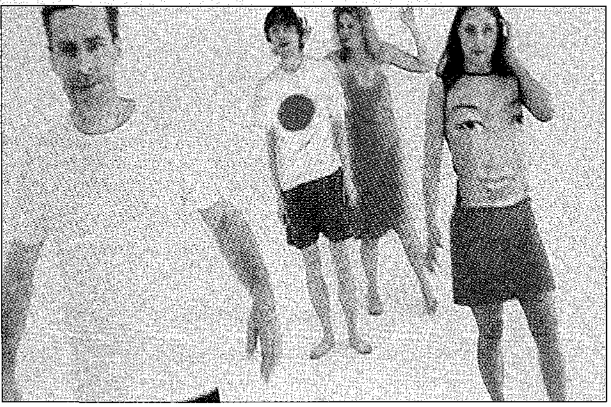
★ AXA
"Perfect Acts of Architecture," drawings made between 1972 and 1987, a sluggish economic period when new building was curtailed, by Eisenman, Koolhaas, Libeskind, Mayne, Tschumi; through 10/19. • 787 Seventh Ave. (212-554-4731), Mon.-Fri. 11-6, Sat. noon-5.

★ Cohan
"The Heavenly Tree Grows Downward: Selected Works by Harry Smith, Philip Taaffe, and Fred Tomaselli," paintings by the late painter, filmmaker, folklorist, anthropologist, and magician Harry Smith (1923–1991) and two of his admirers; 9/10–10/19. (See box). • 41 W. 57th St. (212-755-7171).

Installation

Slaves to Fashion

Alix Pearlstein's new video installation, *Episode*, and its accompanying photographs at Artemis•Greenberg Van Doren offer vignettes of interactions between four characters who look and act like a typical American family in a neutral white space. If they remind you of mall rats, you're not far off—each person's role is informed by his or her trendy clothes. (September 5 through October 5; see "Galleries: Solos.")



COURTESY OF ARTEMIS GREENBERG VAN DOREN GALLERY.

St. Etienne
Works by Coe, Darger, Klimt, Moses, Pechstein, Schiele, others; through 9/20. • 24 W. 57th St. (212-245-6734).

Soho and Tribeca

Kent
"Endless Summer," works by Adams, Brill, Erlich, Laffoley, Monick, Tanaka, Yamashita, others; through 9/7. • 67 Prince St. (212-966-4500).

Chelsea

Feature
Paintings by Wolff and Grey; sculpture by Brosnan; through 10/5. • 530 W. 25th St. (212-675-7772).

Lehmann Maupin
Works by Ataman, Emin, LaVerdiere, others; through 9/7. • 540 W. 26th St. (212-965-0753).

Metro Pictures
Installations by Lawler and Miller, video projection by Simmons; through 9/14. • 519 W. 24th St. (212-206-7100).

Stux
"Kageki Metonymic: Subversions and Transformations From the Japanese Fringe," works by Japanese artists and cartoonists influenced by the seminal comic magazine *GARO*; through 9/7. • Stux, 529 W. 20th (212-352-1600).

Photography

Rufen Afanador
Black-and-white photographs of young matadors from Colombia, Mexico, Peru, and Spain; through 9/14. • Throckmorton, 153 E. 61st St. (212-223-1059).

Dieter Appelt/Fazal Sheikh
Zone Tableau, a grid of nine photographs that show the artist's head secured upside-down in a viselike structure/Images of a farming community in the Grande Sertão Veredas National Park in Brazil. Through 10/19. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Benrubi
"Zen," contemplative images by Baril, Devine, Bass Forman, Van Dongen, others; through 10/4. • 52 E. 76th St. (212-517-3766).

★ Peter Campus
Videos and photographs from the seventies and recent single-channel videos; 9/5–10/26. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Torben Eskerod
Large-format color photographs of life and death masks from the collection of Frederiksborg Castle, Denmark; 9/5–10/12. Milo, 552 W. 24th St. (212-414-0370).

Terry Evans/Kahn and Selesnick
Photographs of botanical, bird, fish, and reptile specimens arranged on sheets of white paper/A multimedia installation by the collaborative team, using panoramic staged photographs, artist-made "artifacts," and wall text; 9/6–10/12. Richardson, 535 W. 22nd St. (646-230-9610).

★ Todd Hido
Photographs of nocturnal landscapes lit by streetlamps or natural light; through 10/5. • Morris, 465 W. 23rd St. (212-727-2752).

★ Eugene Richards
Images from the photographer's new book, *Stepping Through the Ashes* (Aperture; $40), a personal elegy to those lost on September 11; 9/4–10/2. • Aperture, 20 E. 23rd St. (212-505-5555).

Paul Shambroom
Photographs that depict meetings as a central activity in small communties throughout the United States; 9/7–10/12. Saul, 535 W. 22nd St. (212-627-2410).

Fazal Sheikh
Portraits of Somali women that the photographer took in the early nineties during visits to the refugee camps for Somali exiles in Northern Kenya; 9/5–10/12. P•P•O•W, 476 Broome St. (212-941-8642).

Joel-Peter Witkin
New photographs, drawings, and collages by this photographer known for his surreal, often bizarre, images; 9/5–10/12. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Museums

American Craft Museum
★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/20. • "Zero Karats: Jewelry From the Donna Schneier Collection." A collection of jewelry fashioned from nonprecious stones and metals that was donated to the museum by Donna Schneier; through 9/8. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

Asia Society and Museum
"Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 9/17. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Hungarian Ceramics From the Zsolnay Manufactory, 1853–2001." More than 200 objects and designs created by the well-known factory since its founding; through 10/13. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts
★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; 9/6–1/5/03. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed., Thurs., Fri. 10-5, Sat. 10-6, Sun. noon-6, Tues. 10-9 (5-9, free admission); $8, $5 students and seniors.

Dia Center for the Arts
"Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; 9/5–6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; 9/5–3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Frick Collection
• 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

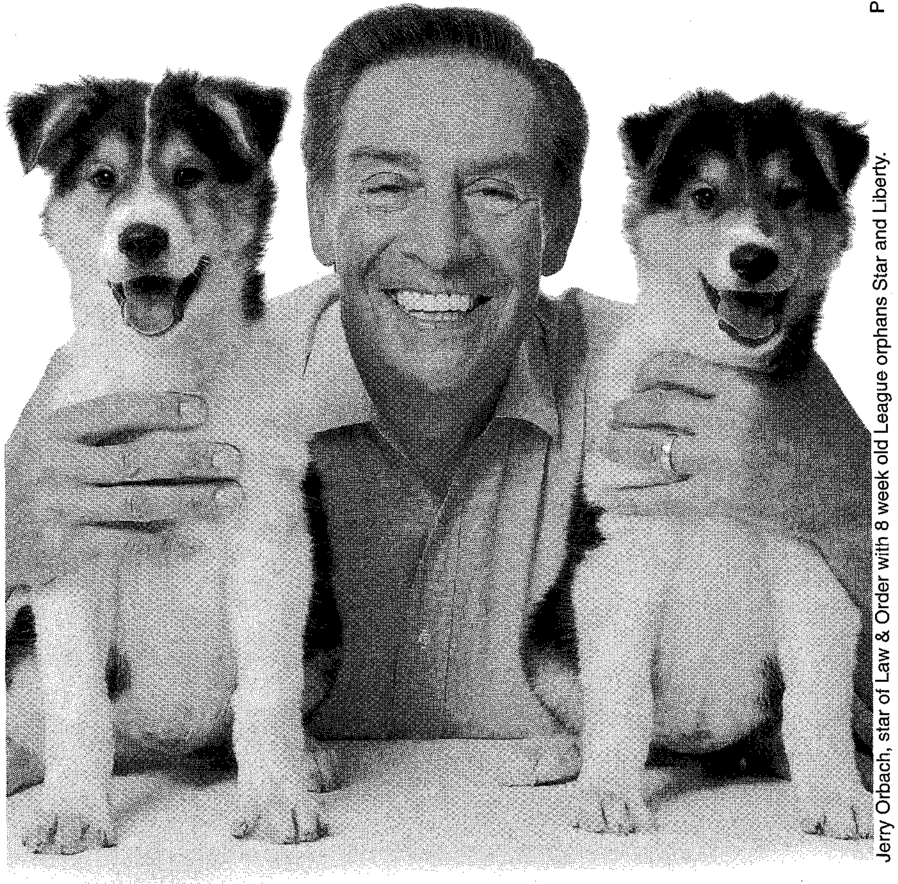
Grey Art Gallery
• 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • "To Commemorate September 11." A photograph by Jeff Mermelstein taken on the afternoon of September 11 and depicting J. Seward Johnson's sculpture *Double Check*, one of the few artworks to survive the fall of the World Trade Center; 9/3–9/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
★ "Thomas Eakins." The first major exhibition of work by the Philadelphia artist (1844–1916) since 1982, including paintings, watercolors, photographs, and sculptures on loan from museums and private collections; through 9/15. • ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "The Age of Impressionism: European Painting From the Ordrupgaard Collection, Copenhagen." Eighty paintings that Danish insurance magnate Wilhelm Hansen (1868–1936) bequeathed to the Danish government, by Edgar Degas, Paul Gauguin, Claude Monet, Camille Pissarro, and others; through 9/8. • "American Drawings and Watercolors in the Metropolitan Museum of Art: Highlights From the Collection, 1710–1890"; through 12/1. • "Oldenburg and van Bruggen on the Roof." Large-scale sculptures by the husband-and-wife team, Claes Oldenburg and Coosje van Bruggen, displayed on the museum's Iris and B. Gerald Cantor Roof Garden; through 11/1. • "Klee's Best." A selection of the artist's paintings from the Berggruen Klee Collection, including watercolors he created in Tunisia in 1914 that were instrumental in his path toward abstraction; through 9/8. • "Cultivated Landscapes: Reflections of Nature in Chinese Painting With Selections From the Collection of Marie-Hélène and Guy Weill"; 9/10–2/9/03. • "Arms and Armor for the Permanent Collection: Notable Acquisitions Since 1991"; 9/4–6/29/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS
★ "Tempo." Works by 45 artists from Africa, the Americas, Asia, and Europe who address distinct experiences of time, among them Matthew Barney, Martin Creed, Douglas Gordon, Roni Horn, Cildo Meireles, Steven Pippin, and Kim Sooja; through 9/9. • "AUTObodies: speed, sport, transport." A selection of automobiles from the museum's collection, among them Pininfarina's *Cisitalia 202 GT* (1946) and the Jaguar *E-Type Roadster* (1963); through 9/16. • "A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Bur-



Love Needs No Pedigree

Photo by Mary Bloom

Jerry Orbach, star of Law & Order with 8 week old League orphans Star and Liberty.

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ckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.-Mon. 10-5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "David to Cézanne: Nineteenth-Century French Drawings." Over 100 drawings by David, Delacroix, Ingres, Prud'hon, Seurat, and other nineteenth-century French artists, from the Morgan's holdings and private collections; through 9/8. • "A Love Affair; Drawings by Al Hirschfeld"; through 9/8. • "September 11th Observance." A small selection of works from the collection, including the manuscripts of John Keats's *Endymion*, Thomas Hardy's *The Darkling Thrush*, and a first edition of Walt Whitman's *Leaves of Grass*; 9/11–9/15. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

El Museo del Barrio

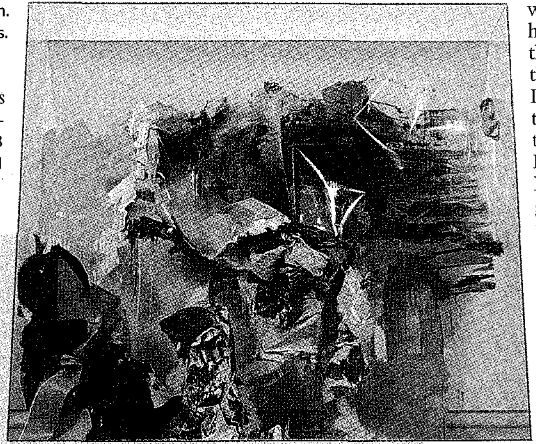
★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $7, $3 students and seniors (free admission Thurs. from 5-9).

Museum of Jewish Heritage

"Yahrzeit." A selection of photographs and artifacts relating to the World Trade Center attack in observance of its first anniversary; through 1/5/02. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed 10-5:45, Thurs. 10-8, Fri. and the eve of Jewish holidays 10-3; $7, $5 students and seniors.

Talent

Seek Hyde



For more than a decade, **James Hyde** has been been turning abstract painting on its head—or, to be more literal about it, into pillows, furniture, and lighting fixtures. Hyde's latest show at Brent Sikkema highlights his efforts from the past five years, including a wall "drawing" constructed from nylon strapping; a landscape painting on a room-size inflated pillow; and *List* (1998, pictured), a glass vitrine enclosing oil and acrylic paint, plastic, and colored paper. (September 6 through October 5; see "Galleries: Solos.")

Museum of the City of New York

★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. ★ "Highlights of Manhattan: The Drawings of E. H. Suydam." Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

★ "The Artist's Eye: Jane Freilicher as Curator." Works that the painter Jane Freilicher selected from the Academy's permanent collection, by Isabel Bishop, Thomas Eakins, Paul Georges, R. B. Kitaj, and others; through 9/22. • "Transformations: American Paintings From Frederic E. Church to Wayne Thiebaud." Forty-nine well-known paintings from the Academy's collection, including works by Winslow Homer, Reginald Marsh, Philip Pearlstein, George Tooker, and others; through 12/29. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. noon-5, Fri., Sat. and Sun. 11-6; $8; $4.50 students and seniors.

National Museum of the American Indian

★ "Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex." Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15/03. • "Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • 1 Bowling Green (212-514-3700), 10-5 daily, Thurs. 10-8; free.

Neue Galerie

• 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • "Leah Gilliam: Agenda for a Landscape." An installation transforming the gallery into an abandoned NASA command center; through 9/22. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 students and seniors.

New-York Historical Society

"Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • "Pilgrimage: Looking at Ground Zero." Photographs of the faces of people who made the trek to Ground Zero in the weeks following the attack, by Kevin Bubriski; through 10/20. • "Beyond Ground Zero: The Forensic Science of Disaster Recovery." Images taken by the photojournalist Richard Press at the NYC Medical Examiner's office and Fresh Kill's landfill in the months since September 11; through 10/20. • "In the Light of Memory: A Spherical Panorama From the South Tower, World Trade Center, January 2001." A spherical painting of views from the South Tower, by Christopher Evans; through 10/20. • "Me, Myself & Infrastructure: Private Lives and Public Works in America." A commemoration of the 150th anniversary of the American Society of Civil Engineers through installations resembling everyday locations designed by the creative team of Chicken & Egg Public Projects, Inc., and Boym Partners, Inc.; through 9/15. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Al Held." Recent abstract paintings; through 9/8. • ★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.-Mon. noon-6; $5 suggested donation.

★ Queens Museum of Art

"Queens International." An invitational exhibition of works by more than 40 artist groups and artists who live or work in Queens; through 11/3. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2 students and seniors.

Studio Museum in Harlem

★ "The Color Yellow: Beauford Delaney." A survey of paintings by the African- American artist who worked in New York and Paris and was known for his use of the color yellow, which he felt possessed the properties of light, healing, and redemption; through 9/22. • "Ironic/Iconic." Works by Kira Lynn Harris, Adia Millett, and Kehinde Wiley, three emerging artists of African descent who participated in the museum's 2001–2002 Artists-in-Residence program; through 9/22. • "Drawings of Removal." An ongoing installation by the Los Angeles-based artist, Edgar Arceneaux, inspired by a trip he took with his family to his father's hometown of Beaumont, Texas, in the summer of 1998; through 9/22. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "The Paintings of Joan Mitchell." The first retrospective of the Abstract Expressionist's paintings since her death in 1992; through 9/29 • ★ "Visions From America: Photographs From the Collection of the Whitney Museum of American Art, 1940–2001." More than 150 works dating from 1940 to the present, by Vito Acconci, Diane Arbus, Nancy Burson, Roy DeCarava, William Eggleston, Robert Mapplethorpe, Catherine Opie, Lucas Samaras, and others; through 9/22. • ★ "Oldenburg–Van Bruggen Drawings in the Whitney Museum of American Art." Works on paper by Claes Oldenburg from the past 40 years, including drawings made with his wife and partner, Coosje van Bruggen; through 9/15. • ★ "Jack Goldstein: Films and Performance"; through 9/22. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

9/4 at 10 and 2:30 and 9/5 at 10: "House Sale." On view from 9/1. 9/5 at 10 and 2: "Wine." On view from 9/1. • 20 Rockefeller Plaza (212-636-2000).

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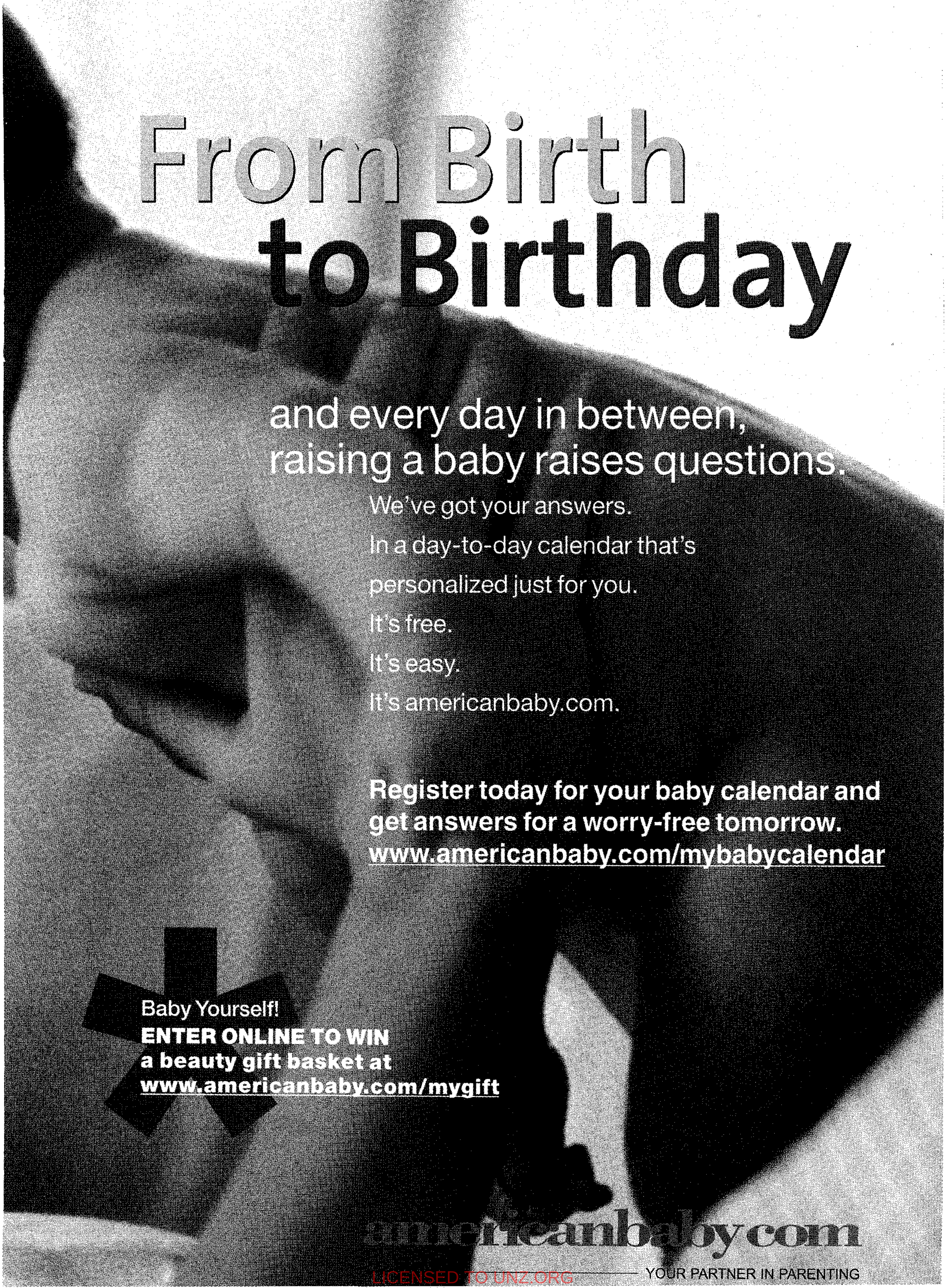

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Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

A Salt & Battery
In addition to all that wonderfully battered-and-deep-fried crispy-flaky stuff and all that goes with it, the new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I-M)

Alma
A stylish, Mexican restaurant on a gritty Carroll Gardens stretch that's fast becoming another Brooklyn restaurant row. Chef Gary Jacobson's (Zarela) menu spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but emphasizes seafood like striped bass wrapped in hoja santa leaf. The outdoor upper deck has a lovely view of Brooklyn piers and the Manhattan skyline. • 187 Columbia St. (718-643-5400). (M)

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

★ Blue Smoke
Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

OPENINGS

Brooklyn Ice Cream Factory
The acclaimed outer-borough ice-cream parlor has spawned a Manhattan satellite street cart selling scoops of superlative chocolate, strawberry, and vanilla outside Pershing Square restaurant through the end of September. • 90 East 42nd Street (212-286-9600). (I) ($)

Quintessence
As the raw-food movement gains momentum, this chainlet expands with a third branch, serving its signature vegan, organic, uncooked versions of pasta, falafel, and pecan pie. • 353 East 78th Street (212-734-0888). (M)

Celeste
A flower-decked terrace leads into country-cottage quaint with gingham and sky-blue plates and exactly what you'd eat in Naples: deep-fried buffalo-mozzarella balls (soft and creamy). Savory seafood fritto misto. And classic free-form pizzas out of the wood-fired oven. Quite a trick for Teodora's Giancarlo Quadalti, staunch partisan of Emilia-Romagna and chef-partner here. He's mastered the mantra of Upper West Side eats, too: big portions, small prices. • 502 Amsterdam Ave., near 84th St. (212-874-4559). (I-M) ($)

Opening

Slammin' Sosa

Sosa Borella has thrived in the shadows of remote western Tribeca for seven years, feeding the neighborhood an inspired array of lunchtime sandwiches and a hearty Italian-Argentine menu at night. This week, owners Jorge and Stacey Sosa bring that formula to a theater-district triplex outfitted with a balcony, a patio garden, two bars, and a lounge. Expect bruschetta topped with Argentine sausage, garlic shrimp, an Atkins-friendly emphasis on meat, and three kinds of chimichurri, the herby Argentine national condiment. (832 Eighth Avenue, near 50th Street; 212-262-8282.)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

Django
France is the latest culinary destination for the folks who brought us Calle Ocho, Rain, and Union Pacific; they've named their new 250-seat restaurant for the guitarist Django Reinhardt, and endeavored to warm up a midtown office building lobby with tapestry carpets, strands of beads, and a 30-foot antique mirror. To further the Francophile illusion, they've padded the menu with classics from escargots to steak au poivre, and snagged a pastry chef from Jean Georges. • 480 Lexington Ave., at 46th St. (212-871-6600). (M-E)

Elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Epicerie Café Charbon
A second venture from the Flea Market Cafe team, this elaborately concealed restaurant and bar poses convincingly as a contiguous crèmerie, tabac, and épicerie (grocery store)—a trompe l'oeil Main Street from pre-supermarket France, transported intact to the Lower East Side. But the real draw is moderately priced bistro fare like escargots, beef tartare, and pâté maison—and for smokers, the dark, wood-beamed bar next door. • 168-170 Orchard St. (212-420-7520). (M) AE only

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving up classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his famous grilled pizzas (a recipe he learned at Providence pie mecca Al Forno). • 140 W. 13th St. (212-645-4606). (M)

industry (food)
What do you get when you mix a chef who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a treehouse-for-grown-ups rustic design? An instant hot spot, judging by the crowds getting back to nature in this wood-paneled rec room. Chef Alex Freij offers bistro fare (mussel stew, grilled skate wing, braised short rib) at neighborhood-friendly

PHOTOGRAPH BY JOE SCAFURO.

prices. • 509 E. 6th St. (212-777-5920). (M)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Kitchenette Uptown
This much roomier spinoff of the venerable Tribeca comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I-M)

★ Patio Dining
Sara Jenkins, late of Il Buco and I Coppi, has taken over the range at this tiny closet of an East Village restaurant formerly known as Mugsy's Chow Chow. Rebelling against years of strictly Italian cooking, she changes her menu daily, forging her own seasonally inspired identity with dishes like cauliflower soup, spring rabbit stew, and pan-seared duck breast with fennel three ways (roasted, shaved, and pollen-dusted). • 31 Second Ave. (212-460-9171). (M)

Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M-E)

Plantain Café
This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unusual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8601). (I)

Rouge
After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

Salt
The short-lived Stella has acquired a lighter, brighter look, communal seating, and a seasonal menu that empowers diners to customize dinner: Pick your protein (poached arctic char, say, or tamarind-marinated lamb on skewers) and any two sides, like grilled corn on the cob or braised baby fennel and feta. Or play it safe with a pre-accessorized "chef's entrée," like steamed halibut with edamame and kumquats in miso broth. • 58 Macdougal St. (212-674-4968). (M)

Serafina Sandro
The big guy in the jungle-print gym pants is back. Not Joey Buttafuoco, but Sandro Fioriti, the celebrated Roman chef. After his Chelsea restaurant abruptly closed, he's returned to the Upper East Side, the neighborhood where he first blazed a spaghettini al limone trail nearly twenty years ago. And his signature dishes like

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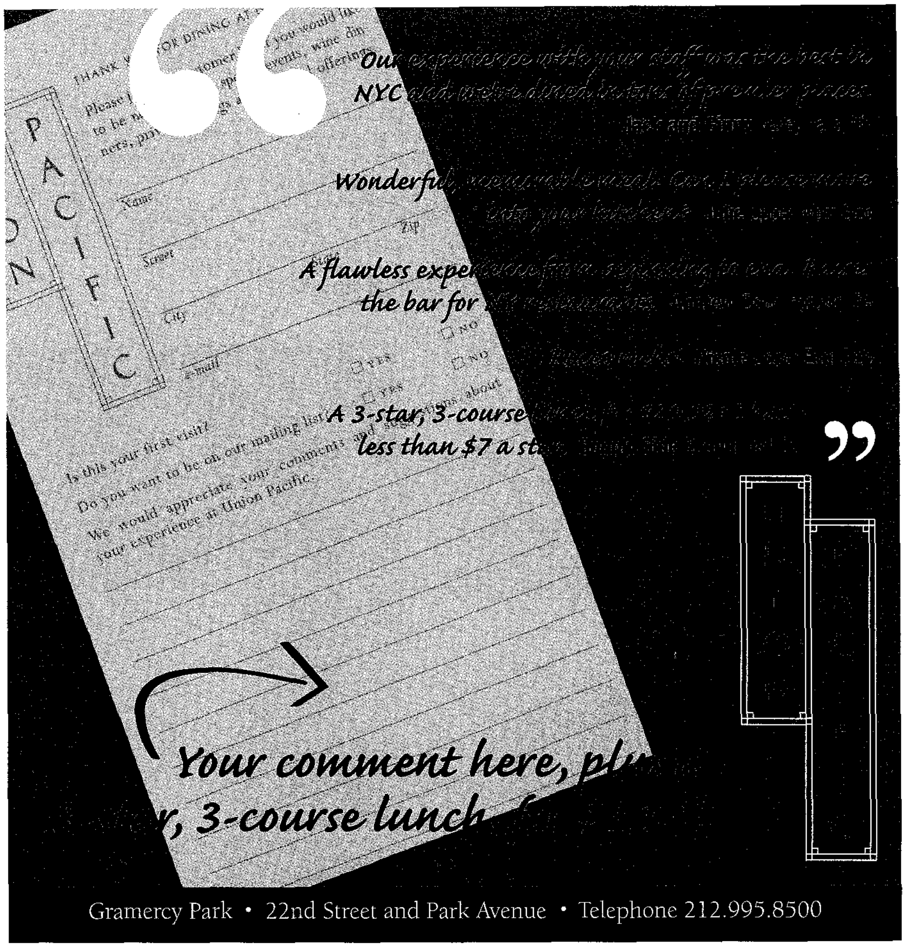

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ravioli filled with sea-urchin roe and roast suckling pig—not to mention those pants—are still attracting a lot of attention. • 38 E. 58th St. (212-832-8888). (M)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

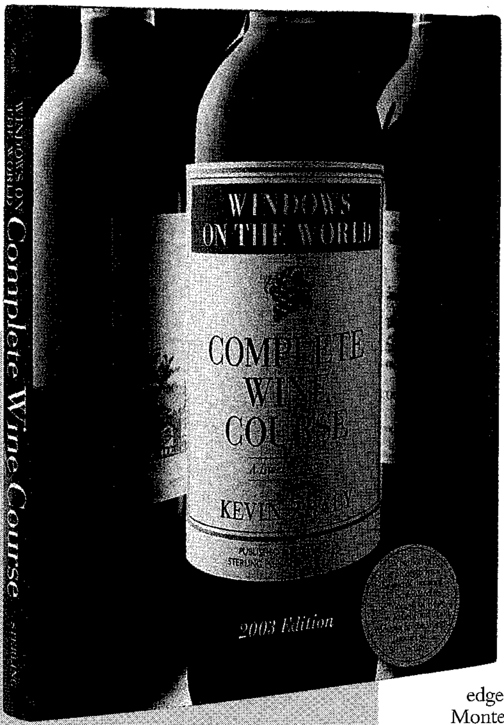
Manhattan

Lower New York

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry millefeuille with elderflower sorbet. • 2 Harrison St. (212-966-6960). (E)

In Print

Drink to Them



For 25 years, Kevin Zraly has presided over what has become the city's best-known wine school, and until last September, he did it on the top two floors of the World Trade Center. The class has since relocated to the Marriott Marquis, but it continues to bear the name Windows on the World Wine School, just as his essential primer, updated each year, continues to be titled **Windows on the World Complete Wine Course** (Sterling; $24.95). The new 2003 edition dispenses valuable information in Zraly's characteristically unpretentious, entertaining style, but the author's exuberance is tempered by a bittersweet preface in which he recounts the quarter-century history of Windows on the World from a very personal perspective, with reminiscences from its owners, employees, and guests. One dollar from the sale of each book goes to a relief fund for the families of the 72 Windows employees who died on September 11 and to whom the book is dedicated.

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St. (212-277-0020). (M–E)

★ Montrachet
What chef Harold Moore is serving on Montrachet's plates is frequently so compelling that one could claim his food obliterates the restaurant's dated trappings. But one could also make a case for a thorough makeover in order to give the gutsy luxuriance of dishes like burnished sweetbreads showered in chorizo the setting they deserve. In the meantime, enjoy garden-bright sweet-pea risotto with lobster, and tart rhubarb-and-red-fruit crisp. Just keep your head down. • 239 W. Broadway (212-219-2777). (E)

★ The Natural Restaurant
There isn't a seafood restaurant in New York with fresher produce than Natural, nor is there anyone around who can fry a fish as greaselessly. Whether it's fragrant fried rice, razor-thin pork chops, lean beef with scallions and oyster mushrooms, or dense and gulp-worthy soups, each dish reminds you that the sludge in the white cardboard container called takeout was never what anybody really wanted, just what we got used to. • 88 Allen St. (212-966-1321). (I–M)

2 West
The restaurant at the new Ritz-Carlton in Battery Park serves playful bento boxes and multiculti noodles at lunch, and a dinner menu full of local vittles like sake-braised Hudson Valley foie gras. The adjacent Lobby Lounge breaks British convention with a "power tea" of steak tartare, foie gras, and Stilton soufflé. And the fourteenth-floor bar, Rise, with its spectacular harbor views, has inherited something of the awe-inspiring spirit of the late Windows on the World. • 2 West St. (212-344-0800). (M–E)

Below 14th Street, East

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmesan shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I) ($)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M)

★ Lil' Frankie's Pizza
The irresistible offspring of Frank is distinguished by its custom-built brick oven, a tool used to sublime effect on everything from torpedo-size eggplants and lasagne alla Bolognese to whole fish and terrific thin-crust pizza. The earthy fava-bean soup teeters deliciously on the edge of oversaltiness, but cut it with a juice glass of Montepulciano, or get your vegetables the traditional way—in the unfailingly fresh Lil' Frankie's house salad. • 19 First Ave. (212-420-4900). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Pierrot
This creatively decorated bistro offers a Mediterranean-inspired menu in a space meant to evoke a North African carnival. Plantain-crusted calamari, a grilled crab-and-Gruyère sandwich served with gazpacho, and grilled octopus exemplify the eclectic fare. The ragtag outdoor patio is a favorite hangout among Sunday brunchers and ambient-trip-hop enthusiasts alike. • 28 Ave. B (212-673-1999). (I)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

PHOTOGRAPH BY AIMÉE HERRING.

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside
The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef–co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

NYC
Where there once was Greenwich Cafe, there is now ivory wainscoting, country-quaint cabinets, and—most impressively—Herb Wilson, formerly of Bambou and Jack's Fifth, running the kitchen. Wilson's penchant for Greenmarket-inspired ingredients crops up in a harvest of vegetable sides, from roasted carrots with vanilla butter to pepper-and-mint slaw. And for those insatiable comfort foodies, burgers, steaks, and doughnuts. • 75 Greenwich Ave. (212-366-6004). (M)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Titou
Titou is as bewitchingly charming as the quiet tree-lined West Village street upon which it resides. Bistro staples like an herbed-goat-cheese tart, roast chicken, and steak-frites are well done and moderately priced. The tiny sidewalk café is a lovely spot to while a way a summer evening. • 259 W. 4th St. (212-691-9359). (M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (212-582-8244). (I–M)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Sahara's Turkish Cuisine
The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, a.k.a. "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M–E)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Ave. S., nr. 24th St. (212-253-8400). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Veritas
Does the wine list make the restaurant? If you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling-potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) complements the cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection. • 43 E. 20th St. (212-353-3700). (E)

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14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, butter-poached Maine lobster, and a $23 burger. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

★ City Bakery
Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultrathick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I–M)

Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I–M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Le Madri
Pino Luongo's Chelsea mainstay has long enjoyed a reputation for rustic informality and flavorful Tuscan fare like sautéed chicken livers with pancetta and sage, buttermilk-and-Parmesan-marinated soft-shell crabs, and who can resist the wood-oven pizzas and fabulous focaccia robiola? The sidewalk café is a nice warm-weather spot for a light lunch of salad and pasta. • 168 W. 18th St. (212-727-8022). (M–E)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

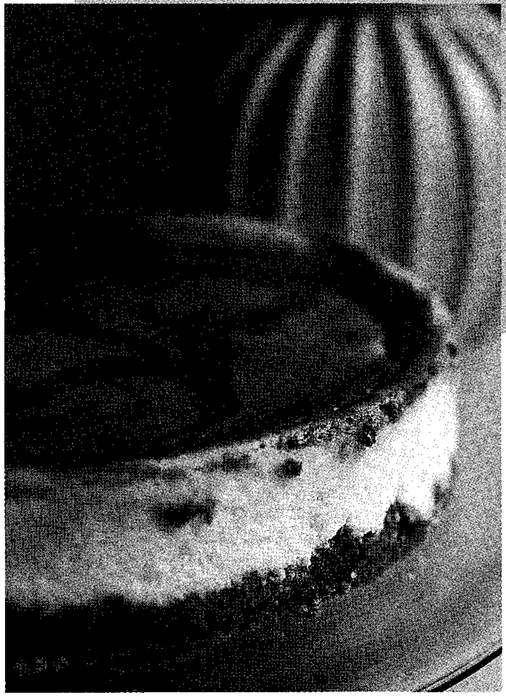
★ Maroons
Ooooh, baby! Do they got attitude. But ooooh, baby! Do they got fried chicken and ribs to die for, pepper-pot soup worth slurping all over your tie, the only fried green tomatoes to ever convince a Yankee why they're worth craving, the most potent, puckering margarita in town, and a red-velvet cake that provides a sugar rush so intense you shouldn't leave the place unescorted. • 244 W. 16th St. (212-206-8640). (M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

Object of Desire

Made for Each Other

In the dessert world, few old married couples get along as well as the classic Latin-Caribbean combo of guava and cream cheese. "It's a perfect match," says Mary Arda, the Cuban-born caterer and owner of **Mary's Off Jane**, a new sweet-as-can-be bakery and café. "Guava and just about any kind of cheese is perfect," she says. "Guava and Brie—sounds weird, but it's fabulous." That one has yet to land in her display case, but in its place Arda bakes cream-cheese Romeo and Juliet cookies topped with guava paste, as well as pastelitos (little puff-pastry turnovers), filled with guava and cream cheese. Her crowning achievement is a nicely tart and sweet New York–style cheesecake with a lovely pale-pink streak of guava purée running through it and a sugar-cookie crust. It's a fitting tribute to her Cuban heritage and her chosen city. (34 Eighth Avenue; 212-243-5972.)



World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

Jimmy Sung's
This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions including sushi and sashimi. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. • 219 E. 44th St. (212-682-5678). (I–M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

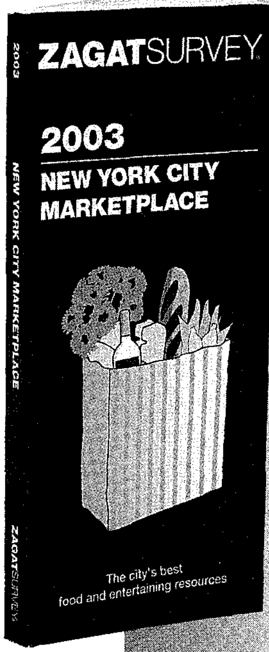
★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and

PHOTOGRAPH BY KENNETH CHEN.

Like its companion restaurant guide, the new **Zagat Survey 2003 New York City Marketplace** ($12.95) is more than a directory of food purveyors: It's a chronicle in miniature of our eating, drinking, and shopping habits. So what's new this year? We are becoming a city of winos, cheeseheads, sugar junkies, and tea freaks—with vino, fromage, fancy chocolate, and tea shops opening all over town; women (64 percent) are still doing most of the shopping (or at least Zagat-survey responding); and while we cruise the aisles and checkout counters, the crowds are what annoy us most, but we're pretty much okay with rudeness and attitude. As far as quality ratings go, meat has supplanted flowers: Lobel's (formerly No. 2) has dethroned Robert Isabell, the last survey's winner. And surprising news in the Major Gourmet Market category: Texas-based interloper Whole Foods takes fourth place for quality. Watch your backs, Zabar's, Citarella, and Dean & DeLuca.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shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Olica
Olica used to be L'Actuel, and the formerly modish space it occupies is now decorated with Le Cirque–style light fixtures shaped like flaming carrots. Luckily, the talented chef Jean-Yves Schillinger is still in the kitchen. He's continued offering some old L'Actuel favorites, like salmon tartare, and added a variety of racy newcomers like tuna tournedos flavored with sesame and mustard sauce, and a smooth asparagus soup ladled from a tureen over a single poached egg. • 145 E. 50th St. (212-583-0001). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sparks
We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an aquittal) on these saloonlike premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list. • 210 E. 46th St. (212-687-4855). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic-cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers.) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversize sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews or try the $23.95 pretheater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M–E)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

★ Molyvos
Adorned with photos of Greek-island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos. The window tables up front are ideal for nibbling meze, but head for the dining room if you're in the mood for something gutsier, like the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

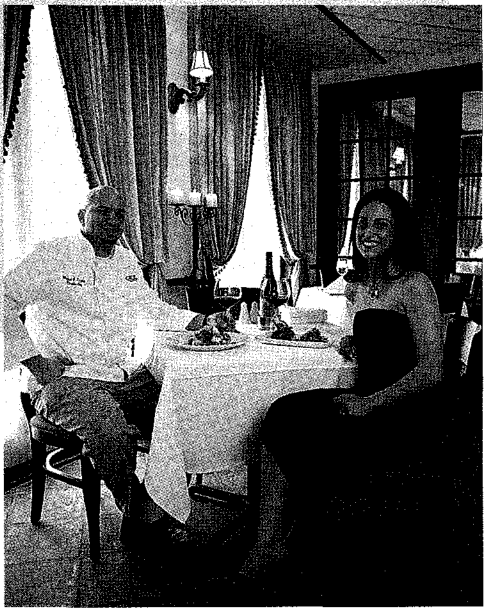
Puttanesca
The multitiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas including penne puttanesca and desserts. On weekends, there's a $9.95 unlimited champagne brunch. • 859 Ninth Ave., nr.

PHOTOGRAPH BY AIMÉE HERRING.

Ask Gael

Is western Long Island a hopeless wasteland?

I urge weekending friends unhappy with their gastronomic void to make a detour to Garden City Park's **Ecco**. Just taste the lush Gorgonzola-stuffed figs in wood-oven-crisped curls of prosciutto, and you know this Italian kitchen is a cut above. Michael Psilakis never planned to be a cook. Then one day, his chefs walked out. Self-taught, he proves to have an instinct for the food of his wife Anna's homeland. She is the vibrant welcome in the dining room, with its tasseled brocade curtains and Modigliani prints, a sedate setting for his cleanly fried calamari with two sauces, seared sea scallops with braised cauliflower and dried cherries in brown butter or paired with foie gras, and irresistible homemade gnocchi in cremini-mushroom ragú with truffle oil—all outsize portions. Grilled rack of lamb and pan-roasted chicken follow, more pleasing in their simplicity than too chewy duck breast choking in blackberry sauce. Even the apple Napoleon is huge, but then, Long Island demands big. (2370 Jericho Turnpike; 516-739-0505.)



56th St. (212-581-4177). (M) AE

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • *645 Ninth Ave, nr. 45th St. (212-957-9197). (M)*

57th–60th Streets

★ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

Astra

The D&D Building's unofficial commissary has a stellar view, a menu devised by Charlie Palmer, and is open to the public for lunch only. Try grilled salmon niçoise, purée of wild mushrooms, and the Astra Blast—a dressed-to-kill BLT. • 979 Third Ave., nr. 58th St. (212-644-9394). (I–M)

★ Guastavino's

The fab English import in the spectacularly restored space under the Queensboro Bridge has rechristened itself "an American brasserie," and you can almost hear the midwestern twang in chef (and transplanted Indianan) Daniel Orr's dishes like fried green tomatoes with Wabash Cannonball goat cheese, chicken and dumplings, and pear-huckleberry pandowdy. Upstairs, at Club Guastavino, Orr has kept his French accent and the $65 three-course prix fixe menu. • 409 E. 59th St. (212-980-2455). (M–E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper *with roasted pineapple and black peppercorns*). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March

Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's

Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

Arabelle

A gorgeous, recently renovated room with a gold-domed ceiling is the backdrop for chef Raymond Saja's ambitious contemporary French menu, which includes red snapper "escabeche" with preserved lemon and black-olive "sorbet," and loin of lamb in a cumin-scented pine-nut broth. The bar is as seriously romantic as they come. Sunday brunch. • 37 E. 64th St. (212-606-4647). (E)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Dr. N. (212-517-2233). (M–E)

★ Café Sabarsky

Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Centolire

The theme of Pino Luongo's latest is Italian-American/Tuscan. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (spaghetti with spicy lobster and oven-dried cherry tomatoes, a dazzlingly good dry-aged rib-eye steak). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Etats-Unis

Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

★ Fred's at Barneys New York

Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin.

PHOTOGRAPH BY CARINA SALVI.

Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, daylight. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

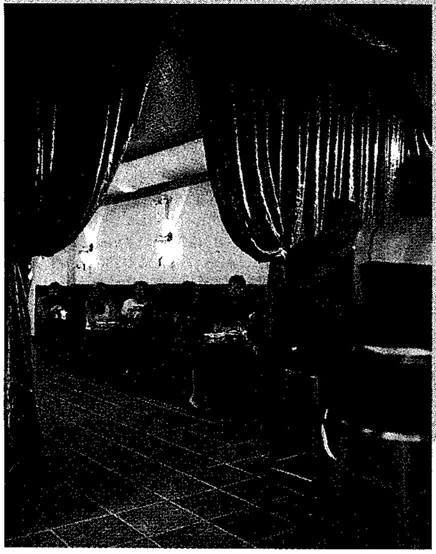
★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Kai
Downstairs is the Ito En tea shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And some of the dishes on the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient including salt-crusted black cod with tea leaves and dill, and green-tea noodles with tofu. Lunch is offered à la carte. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Opening

Golden Opportunity



As a Park Slope resident and the owner of Loki Lounge, Germán Montaña knew exactly the sort of restaurant the booming Fifth Avenue strip was lacking: "an unpretentious place with a true Brooklyn vibe." So he gutted a bodega and a shoe store to build **O'Ori** (Quechua for "gold"), where he offers the well-fed neighborhood a raw-bar alternative to the nearby Blue Ribbon, plus tapas and a menu that roams freely to the Mediterranean, South America, and the Pacific Rim. Prices range from $3 for roasted peppers or bocconcini to $28 for specials. "And we're open Mondays—no one else around here is." (206 Fifth Avenue, at Union Street, Park Slope; 718-622-7300.)

PHOTOGRAPH BY CARINA SALVI.

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole super-savory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I–M)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Zucchero e Pomodori
What used to be two separate Italian restaurants have merged into this rustic Italian restaurant serving fresh pastas, risotti, and seafood. Brunch includes unlimited champagne or mimosas for $9.95. Sidewalk dining available. • 1431 Second Ave., nr. 74th St. (212-585-2100). (I–M)

Above 60th Street, West Side

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It seats 28; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scaloppine, artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra-cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoints to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricy à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime pork chops are good year-round. • 787 Union St., Park Slope (718-783-3800). (M)

Queens

★ Nick's Pizza
Nick's light, fragrant, superbly charred crusts contrast beautifully with creamy fresh mozzarella—melted but not boiled over—and bright tomato sauce and basil. No wood, no brick, no coal—how do they do it with a conventional gas oven? The mystery is part of the allure. That, and a wine list that goes beyond the basic pizzeria house red and white, plus killer cannoli that will change forever your perception of the Mulberry Street staple. • 108-26 Ascan Ave., Forest Hills (718-263-1126). (I–M)

cue

Nightlife

Edited by Ethan Brown

Concerts

★ Luther Vandross
With Gerald Levert; Angie Stone; Michelle Williams of Destiny's Child. 9/6 at 7. A better-than-usual R&B bill: Vandross's suave soul-man routine is still pretty charming, Levert can really belt and emote, Stone has one of the best singles of the year (the O'Jays-sampling "Wish I Didn't Miss You"), and Destiny's Child singer Williams promises a gospel set. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $35-$65.

Talent

Hagen's Heyday

There's probably no better representative of the early-eighties music scene than German-born singer **Nina Hagen** (pictured). On albums like 1982's *Nunsexmonkrock*, her voice alternated between girlish squeals, operatic howls, and Teutonic shouts to music that moved from rock to reggae to New Wave, sometimes all in the same song. As all things German and New Wave are becoming hip again (club nights with "Berlin" in their name are all the rage), Hagen is having a mini-renaissance. "I'm working on a pilot for German TV, I've got a book coming out called *That's Why the Lady Is a Punk*, and I just started my tour," Hagen says. That tour, on which Hagen will be playing with her band, comes to Webster Hall on September 8, but she'll also be performing Indian music at a pair of "Shiva Nights" at the Slipper Room (167 Orchard Street; 212-253-7246), on September 5 and 6. And on September 9 and 10, Anthology Film Archives will premiere a documentary Hagen made about her travels in India, which included meeting a guru who gave her a Sanskrit name that "suggests I'm a vampire-killer." "My time has finally come," Hagen says. "I'm like a joyful hummingbird in ecstasy!" (See "Clubs" and "Cue: Movies," page 155.) E.B.

★ Queens of the Stone Age
With . . . And You Will Know Us by the Trail of Dead. 9/5 at 7:30. Next to the White Stripes–Strokes bill this summer at Radio City Music Hall and Irving Plaza, this is the rock show of the year. Queens of the Stone Age are one of the heaviest rock bands around, true heirs to the slow and sludgy sound pioneered by Black Sabbath in the early eighties. . . . And You Will Know Us by the Trail of Dead make guitar epics every bit as compelling as those of Sonic Youth in their prime. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $25.

Small Stages

B.B. King Blues Club & Grill
9/4: Buddy Guy. 9/5: "A Musical Tribute to Aretha Franklin." 9/6: The Wailers. 9/7: The G.E. Smith Band. 9/8: Sunday Gospel Brunch. 9/9: String Bean and the Stalkers. 9/10: Joe Taino and His Blue Flames. • 243 W. 42nd St. (212-997-4144).

Bottom Line
9/4: Chip Taylor and Carrie Rodriguez; John Platania. 9/6: Cliff Eberhart; Dina Fanai. 9/7: The Self-Righteous Brothers featuring Al Kooper and Jimmy Vivino; Mulebone UK. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
9/6: The Walkmen; Calla; Fiery Furnaces. 9/7: The Sea and Cake; Freakwater; Archer Prewitt. 9/9–9/10: Ugly Casanova; White Hassle. • 6 Delancey St. (212-533-2111).

★ Irving Plaza
9/5–9/6: "Thrill Jockey Turns 10" with Tortoise; Fred Anderson; Bobby Conn Band; Trans Am; the National Trust; Chicago Underground Duo; Sue Garner; Mouse on Mars; Eleventh Dream Day; 8 Bold Souls; Radian; Town and Country (see box). • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 9/4: Clogs; David Cossin. 9/5: Monica Salmaso. 9/6: Helga Davis; 4 Way Street. 9/7: BluSyde and Chesterfields. 9/8: Heavy Hitaz featuring Jessie Patterson and Tish Benson. 9/9: "People Are Wrong": A Rock Musical. 9/10–9/13: Ryuichi Sakamoto featuring Jacques Morelenbaum: "The Music of Antonio Carlos Jobim" (see box). • 425 Lafayette St. (212-239-6200).

Knitting Factory
9/4: Suicide Machines; From Autumn to Ashes; Glasseater; Small Brown Bike. 9/5: The Weakerthans; Atom and His Package; Greg McPherson; Rocking Horse Winner. 9/6: Kiki and Herb. 9/7: The Frames; Waxwings; Nad Navillus. 9/8: Dillinger Four; Toys That Kill; Rivethead. 9/9: "Ladyfest East" presents: Bratmobile; Rah Bras; Measles, Mumps and Rubella. 9/10: U.S. Maple. 9/11: "Underground Poets Railroad: A Benefit for the Black Firefighters Killed on 9-11." • 74 Leonard St. (212-219-3055). $.

Maxwell's
9/5 The Schramms; the Silos; Demolition String Band. 9/6: Copperpot; Evelyn Forever. 9/7: The Churchills; the Crayons. 9/8: Calvin Johnson; the Microphones. 9/9: The Frames; the Waxwings. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
9/4: LP; Freeloader; Aloha; Darren Hanlon. 9/5: Roger Clyne and the Peacemakers; Shurman; the Navigators. 9/6: The Realistics; Dalek; Bad Wizard; Cold Memory. 9/7: Chris Harford and the Band of Changes featuring Rana; the Rosenbergs; Miracle of '86; Awek. 9/8: Next Tribe; Master of None. 9/9: NYCSmoke. 9/10: Dutch Kills; Carbondale; Rhoda Benson. • 217 E. Houston St. (212-260-4700).

Northsix
9/6: AM/FM; Canyon; Higher Burning Fire. 9/7: Sex Mob; Josh Roseman Unit. 9/10: Turbo ACs; 2 Man Advantage; Demons. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
9/4: "Black Lily." 9/5: "Basement Bhangra." 9/6: Renee Neufville. 9/7: Brazilian Independence Day celebration. • 204 Varick St. (212-243-4940).

Southpaw
9/6: The Silos; Johnny Dowd; Ned Massey. 9/7: Pilot To Gunner; the Natural History; the Stills. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
9/10: Satellite Kid. • 130 W. 3rd St. (212-777-7745).

Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Baktun
Mondays: Techno with "Tronic Treatment." Guests of-

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH COURTESY OF BARBARA BAKER MANAGEMENT.

ten include techno luminaries like Richie Hawtin. Saturdays: Drum and bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Thursdays: Eclectic music with "?" Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. 9/6: Graeme Park. • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

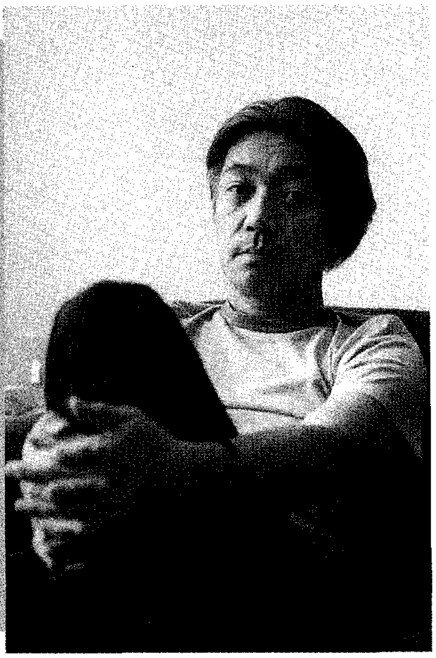
Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, and Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

★ Webster Hall
9/8: Nina Hagen (see box). • 125 E. 11th St. (212-353-1600).

Performance

Change Is Good



The career of Japanese composer and keyboardist **Ryuichi Sakamoto** (pictured) is so varied that one has to look to chameleonic jazzmen like Miles Davis for comparisons. He's played electro-pop as a member of Yellow Magic Orchestra, composed moody scores for films like *The Sheltering Sky* and the David Bowie cult classic *Merry Christmas, Mr. Lawrence*, and collaborated with everyone from David Byrne to Thomas Dolby. From September 10 through 13, Sakamoto will take another left turn, delving into the music of bossa nova master Antonio Carlos Jobim at Joe's Pub. (See "Small Stages.")

Jazz

Birdland
Mondays in September from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 9/4–9/7: Walt Weiskopf Quartet with special guests Renee Rosnes and Brad Mehldau. 9/11: Emiko Hayashi Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 9/8: Ray Brown Tribute. 9/9–9/14: Elvin Jones's 75th-Birthday Celebration. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays in September: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Thursdays: Vince Giordano and the Nighthawks. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 9/8: Sphere with Kenny Barron, Buster Williams, Gary Bartz, and Ben Riley. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Jazz Standard
Sets at 7:30 and 9:30. Through 9/5: Jane Burnett. 9/6–9/8: Ben Allison's Peace Pipe. 9/10–9/11: Wycliffe Gordon and Eric Reed Quartet. • 116 E. 27th St. (212-576-2232).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in September: Chris Washburne and the Syotos. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 9/6: Vinicius Cantuaria. 9/7: Ken Vandermark, Paul Lovens, and Paul Lytton. 9/8: Dana Kletter. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in September: The Vanguard Jazz Orchestra swings on. Through 9/8: Mary Stallings. 9/10–9/15: Bill Charlap Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 9/4–9/8: Greg Fitzsimmons. 9/10: "Living Room Live Sketch Comedy." • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50; two-drink minimum.

Comedy Cellar
Through 9/8: Colin Quinn; Kevin Brennan; Godfrey; Tom Papa; Jim Norton. 9/9–9/16: Colin Quinn; Nick DiPaolo; Godfrey; Tom Papa; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 9/8: Richie Byrne; Jerry Diner; Billy Burr; John Rizzo; Jim Norton. 9/9–9/15: Steve Marshall; Paul Mercurio; Rob Magnotti; Richie Byrne; Steve Byrne. • 1118 First Ave., nr. 61st St. (212-593-1650).

Gotham
9/4: Jessica Kirson. 9/5: "Homo Comicus." 9/8: Gotham All-Stars. 9/9: "Sketch and Variety." 9/10: "New Talent Tuesdays." • 34 W. 22nd St. (212-367-9000).

Cabaret

Don't Tell Mama
Thursdays in September at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Judy's
9/8: Richard Holbrook. 9/9: "Leer Mondays." 9/10–9/11: Diana Templeton in "Lady Di." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

Anniversary

Can Buy a Thrill

Its profile might not be as high as other independent labels', and it might not stick to an easily categorizable sound, but Chicago's Thrill Jockey has released some of the most intriguing music of the past decade, from post-rockers Tortoise to outré folkie Sue Garner. On September 5 and 6 at Irving Plaza, the label assembles the very best of its impressive roster for **Thrill Jockey Turns 10**, including Garner, new-wave fetishists Trans Am, and atmospheric rockers Mouse on Mars (pictured). (See "Small Stages.")

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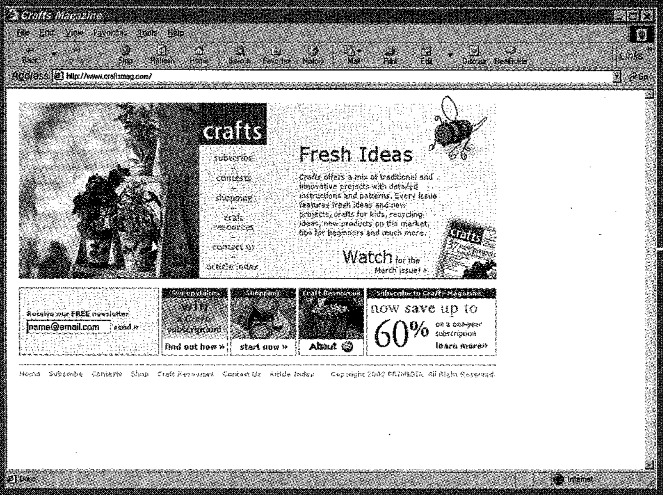
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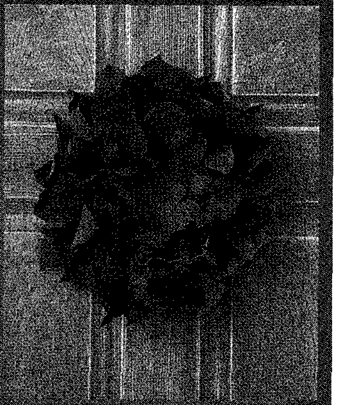

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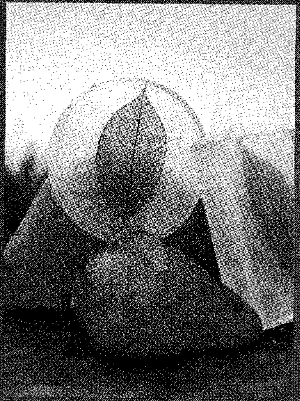

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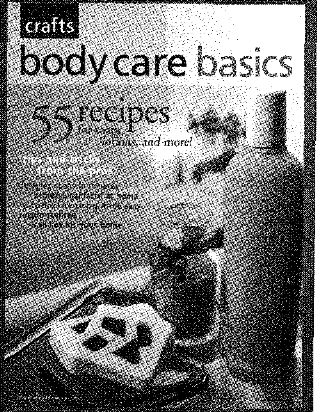

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Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ Absolute
Kristjan Järvi's experimental electro-acoustic ensemble fuses new music, jazz, and classical in a free concert. 9/5 at 7. • Battery Park (212-219-9401); free.

Robert Mealy, violin
Midday concert features music by German Baroque composer Heinrich Biber. 9/5 at 1:15. • St. Francis of Assisi Church, 135 W. 31st St. (212-967-9157); free.

"All Join Together"
Opera, cabaret, and music-theater performers join forces for a concert (after releasing a CD of the same name) celebrating the arts in New York, post–September 11. 9/5 at 7:30. • Advent Lutheran Church, Broadway at 93rd St. (212-946-6574); $15 (suggested; proceeds go to the 9/11 Neediest Fund).

St. Bartholomew's Boy and Girl Choristers
Perform Benjamin Britten's *Missa Brevis* and Kenneth Leighton's *O Sacrum Convivium*. 9/8 at 11 A.M. • St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0222); free.

★ St. Petersburg String Quartet
Kicks off "Great Music for a Great City," a new free concert series. Concert, featuring soprano Camellia Johnson, focuses on music by Dvorák composed in America, music by Copland and Burleigh, and spirituals. 9/8 at 4. • City University Graduate Center Recital Hall, 365 Fifth Ave., nr. 34th St. (212-817-8215); free.

★ Musicians for Harmony
Top-flight ensembles present a concert for peace, including a world premiere by Egyptian composer and Metropolitan Opera baritone Kamel Boutros, with text in Arabic and Hebrew. (See chart.) 9/10 at 7:30. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $50 ($125 with artists' reception).

Choral Society of Grace Church
Performs Fauré's Requiem. 9/11 at 7:30. • Sanctuary of Grace Church, Broadway nr. 10th St. (212-254-2000); free.

Holy Trinity Choir and Soloists
Perform Mozart's Requiem, with Episcopal Eucharist and biblical readings. 9/11 at 6:30. • Church of the Holy Trinity, 316 E. 88th St. (212-289-4100); free-will offering.

★ The Juilliard School
Community sing of Mozart's Requiem features the school's choral union and orchestra, and soloists from the opera center and alumni. Participants must supply their own scores. 9/11 at 1. "Spring Will Come Again," a program featuring students, faculty, and alumni, includes music by Bernstein, Corigliano, and Lennon and McCartney, as well as poetry. 9/11 at 1 and 6. • 1: Juilliard Theater, Lincoln Center. 6: Kaplan Penthouse, Lincoln Center (212-769-7406); free.

Staten Island Buddhist Vihara Monks
Buddhist chanting in remembrance and for hope. 9/11 from 2 to 5. • Jacques Marchais Museum of Tibetan Art, 338 Lighthouse Ave., Staten Island (718-987-3500); free.

St. Francis Choir and Orchestra
Present Fauré's Requiem in memory of Fire Department chaplain Mychal Judge. 9/11 at 7:30. • St. Francis of Assisi Church, 135 W. 31st St. (212-736-8500); free.

Remembrances

Relief From Grief

When George Eliot said, "There is no feeling, except the extremes of fear and grief, that does not find relief in music," she may have been underestimating music. During those first weeks after September 11, one of the only places many people found solace was in the concert hall. For this very painful anniversary, music abounds. A.Z.

Return to Paradise	September 7 Alice Tully Hall, Lincoln Center	Music-theater opera by Chinese-American composer Soong Fu-Yuan portrays a cross-cultural couple's experiences during and after September 11.
Musicians for Harmony	September 10 Merkin Concert Hall	The Guarneri Quartet, the Juilliard Quartet, the Shanghai Quartet (pictured), and the newly formed Middle Eastern ensemble Musique Sans Frontières present a concert for peace.
AfterImages	September 11 Dixon Place at Vineyard 26	Marathon of reflective dance and performance art brings together 34 artists from across the spectrum.
Choral Society of Grace Church	September 11 Grace Church	Performs Fauré's Requiem.
Holy Trinity Choir	September 11 Church of the Holy Trinity	Performs Mozart's Requiem.
The Juilliard School	September 11 Kaplan Penthouse and Juilliard Theater, Lincoln Center	Offers a community sing (open to the public) of Mozart's Requiem at 1 and a program of restorative song and poetry (tickets required) at 6.
Staten Island Buddhist Vihara Monks	September 11 Jacques Marchais Museum of Tibetan Art	Chanting from 2 to 5 in memory of the World Trade Center victims and calling for peace.
St. Francis Choir and Orchestra	September 11 St. Francis of Assisi Church	Joins with other city choirs for Fauré's Requiem in memory of Fire Department chaplain Mychal Judge.

Opera

Return to Paradise
Concert version of music-theather opera by Chinese-American composer Soong Fu-Yuan features tenor Jerry Hadley and soprano Michele Capalbo in a story about an immigrant American's response to September 11. 9/7 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $30–$55.

★ New York City Opera
Season opens with a new production of Puccini's triptych, *Il Trittico* (*Il Tabarro, Suor Angelica,* and *Gianni Schicchi*), last done by City Opera in 1969. 9/10 at 8. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

Dance

★ "Swango: The Fusion"
Choreographers from Broadway's *Swing!* and *Forever Tango* combine the playfulness of one form with the passion of the other. Thurs.–Fri. at 8:30. Extended through 9/30. • Swing 46, 349 W. 46th St. (212-262-9554); $35 with drinks, $50 with dinner.

Jennifer Monson Dance/Bird Brain
Presents *The Osprey Migration,* a tour of site-specific performances following the birds from Maine to Venezuela. This week, both Monson and the birds stop in New York. Call for details, or visit birdbraindance.org. 9/5–9/10. • Various locations (212-375-8283).

★ Downtown NYC River to River Festival
Stellar lineup includes Paul Taylor Dance Company, 9/4 at 7. Lava, the Chinese Folk Dance Company, nicholasleichterdance, Wood Dance, the Battery Dance Company, and H.T. Chen and Dancers; 9/8 at 6. The inimitable Mark Morris Dance Group, 9/9 at 7. Visit rivertorivernyc.org. • Battery Park (212-219-9401); free.

★ dancenow/nyc 2002
Festival features more than 150 choreographers and companies in 17 performances all around town. Kicks off with Jane Comfort & Company, Dan Froot, David Dorfman, Zvi Gotheiner & Dancers, and others at Firehouse Engine Company 31 as a 9/11 benefit. 9/5 at 8. Similar lineup at the John Jay College Theater, 9/8 at 3, 5, and 7. Call, or visit dancenownyc.org. Through 9/14. • Various locations (718-850-2488); $10–$15.

Dankmeyer Dance Company
Six Martha Graham Dance Company members present *Kaleidoscope,* new works by Erica Dankmeyer including *Tree Line,* an homage to the forest set to a John Williams bassoon concerto, and *Likings for Shadows,* an exploration of female heritage inspired by Graham. 9/5–9/7 at 8:30. • St. Mark's Church, Second Ave. at 10th St. (212-674-8194); $15.

Alona Mor Dance
Israeli choreographer presents *Alone No More,* her new work fusing elements of modern, ballet, and yoga set to music by Philip Glass, Steve Reich, and others. 9/6 and 9/7 at 7 and 9; 9/8 at 7. • Gene Frankel Theatre Workshop, 24 Bond St. (212-243-5833); $12.

AfterImages
Marathon performance by 34 artists draws from reflections of September 11. 9/11 from 6 to 10 P.M. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546); $10 (suggested).

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY CHRISTIAN STEINER.

TheMix

Edited by Boris Kachka

Radio Highlights

Studio 360: Memorials
Host Kurt Andersen brings on the renowned poet Donald Hall to look at memorials in diverse cultures—all done in the service of the universal human impulses to mourn and to remember. • 9/7 at 10 A.M. WNYC, 93.9 FM and 9/8 at 7 P.M., WNYC, 820 AM.

Sonic Memorial Special and "Living With Terror"
As WNYC's 9/11-anniversary coverage begins, a documentary special gathers listener testimony from throughout the year as well as news recordings and oral histories into a coherent picture of the attacks and their legacy. Following the program on the FM station, live callers from all over the world can speak their minds about the catastrophe during a completely open two-hour discussion. • 9/7, noon to 3 P.M. on WNYC, 93.9 FM (includes live segment); 9/8, 9 to 10 P.M. on WNYC, 820 AM.

"The No Show"
Steve Post, once the cranky host of "Morning Music," returns to radio after an eighteen-month absence to launch a show of blues and vaudeville as well as comedy and news commentary. • 9/7 at 4 P.M. WNYC, 93.9 FM.

"Speaking of Faith"
A program on the spiritual fallout of 9/11 includes evocative sound and music as well as stories from assorted religious figures around the world. • 9/8 at 10 P.M. WNYC, 820 AM.

"Citizenship in a Post-9/11 America"
A much-needed intelligent look at what patriotism now means to native-born Americans, immigrants, and observers abroad focuses on diverse California, visiting everyone from an Iraqi-American family to a Christian military town. • 9/9 at 2 P.M. WNYC 93.9 FM and 820 AM.

"Defending the Future"
A close examination of the changing American military starts off with a first-person account of the attack on the Pentagon and looks forward to an indeterminate future fraught with constant threats. • 9/9 at 8 P.M. WNYC, 820 AM.

Lectures and Panels

Jose Pardo on Andy Warhol
The artist and designer who renovated part of Dia's space two years ago talks about the life and works of the late great Pop artist. • 9/5 at 6:30 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

Achy Obejas
The Cuban-American essayist, journalist, and novelist talks about the Jewish experience in Cuba that she vividly portrayed in *Days of Awe*. • 9/5 at 6:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $20.

"The Tragedy of the Middle East"
Barry Rubin, the head of Israel's Global Research in International Affairs Center and the author of the above, offers a fresh perspective on the perpetual conflict. • 9/5 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

"The First Americans"
James Adovasio talks about the birth of modern archaeology and his own pioneering work on the settlement of North America—as presented in his book with Jack Page, *The First Americans: In Pursuit of Archaeology's Greatest Mystery*. • 9/8 at 3 P.M. American Museum of Natural History, 2 W. 77th St. (212-769-5100); $30.

Tadashige Watanabe on Swordplay
The master of *kenjutsu* (Japanese swordplay) explains the development of *Shinkage-ryu*, one of the oldest and most famous forms of such *kenjutsu*, before offering demonstrations of key techniques. • 9/9 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-832-1155); $10.

"Empire City: New York Writers"
Kenneth Jackson, the professor and New-York Historical Society president who co-edited the collection *Empire City: New York Writing Through the Centuries*, moderates a discussion with contributors Vivan Gornick, Jim Sleeper, Lee Stringer, and Guy Trebay. • 9/10 at 6 P.M. The New School, 66 W. 12th St. (212-229-5488); free.

Senator George Mitchell
Reprising a weirdly prophetic program he initiated exactly a year ago on international religious conflicts and his own peacemaking efforts, the man behind the Mitchell Plan talks about the sad year gone by and the prospects for peace around the world. • 9/10 at 7:30 P.M. Center for Religious Inquiry, St. Bartholomew's Church, 109 E. 50th St. (212-378-0222); free.

Judith Regan Interviews Elaine Stritch
The Regan Books head talks candidly at the Y with the Tony Award–winning actress who has the hit one-woman Broadway show. • 9/10 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Terry Golway
The veteran reporter talks about his book *So Others Might Live: A History of New York's Bravest—The NYFD From 1700 to the Present*, in three different city locations this week and next. • Barnes & Noble: 9/4 at 7:30 P.M. 2245 Richmond Ave., Staten Island (718-982-6983); 9/9 at 7 P.M. 33 E. 17th St. (212-253-0810); 9/13 at 7:30 P.M. Bay Plaza, 290 Baychester Ave., Bronx (718-862-3945); free.

Jonathan Safran Foer
The young savior of this past spring's book lists opens the club's fall reading season with his first novel, *Everything Is Illuminated*. • 9/4 at 8 P.M. National Arts Club, Grand Gallery, 15 Gramercy Park South (212-475-3424); free.

The Poetry of William Hedrington
Michael Smith reads from *On the Downhill Side: The Collected Poems of William Hedrington*—which he edited and wrote the introduction for—featuring the work of the promising young poet who died in a 1971 car accident at age 23. • 9/5 at 7 P.M. Housing Works Used Books Café, 126 Crosby St. (212-334-3324); free.

Neal Pollack
The *McSweeney's*-affiliated author of *The Neal Pollack Anthology of Literature* reads from and signs copies of his forthcoming rock-and-roll novel, *Never Mind the Pollacks*. • 9/8 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

John Connolly
The crime author reads from his new Charlie "Bird" Parker thriller, *The Killing Kind*. • 9/9 at 7 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

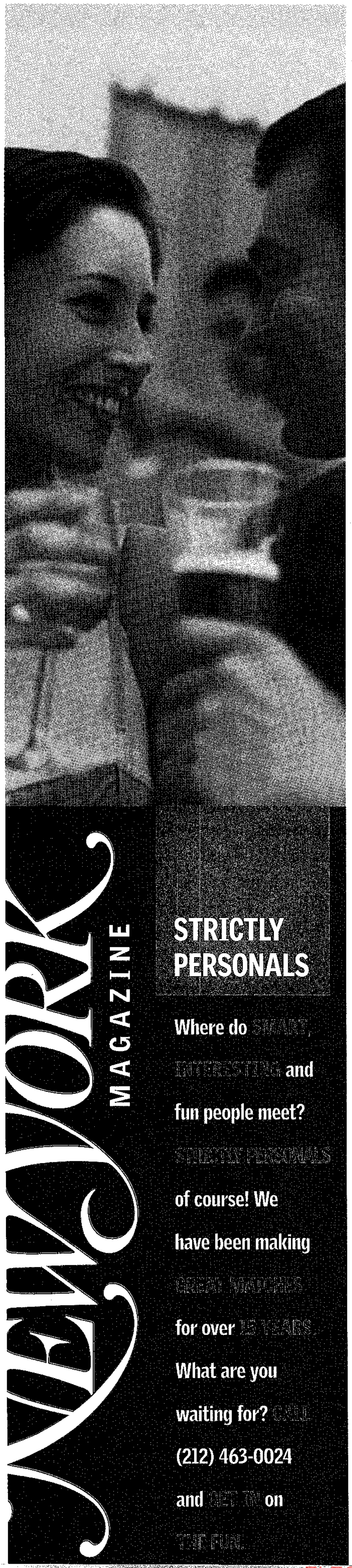
Stephen Lewis
The author, who grew up in midtown's legendary Taft Hotel in its forties heyday (his father was the manager), reads from and talks about his memoir, *Hotel Kid: A Times Square Childhood*. • 9/9 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

In Print

Neither Here Nor There

"Ontogeny recapitulates phylogeny," says **Jeffrey Eugenides**, sounding more like a pedantic biology teacher than like a writer whose first novel, *The Virgin Suicides*, plumbed the solipsistic mysteries of adolescence. But that was nine years ago, and for *Middlesex* (FSG; $27), he's set his sights high: "I wanted this to be like a novelistic genome." This much-anticipated follow-up isn't just about a hermaphrodite, Calliope, struggling to finally become Cal; it's about his-her mutant gene's generational travels from Asia Minor to riot-scorched Detroit and leafy Grosse Pointe, Michigan. Filmmakers like Sofia Coppola—whose *Virgin Suicides* was heavy on the ethereal atmospherics—have yet to express interest, but Eugenides can see it as a movie. "Maybe they could put in some music," he says. "It could be like *Yentl*." Fifteen years ago, Eugenides became enthralled with the memoirs of the nineteenth-century French hermaphrodite Herculine Barbin, which had been rediscovered and published by Michel Foucault. "They contained a lot of elements that stirred my imagination: an amazing personal metamorphosis, a hothouse passion, and a medical mystery. There was only one problem: Herculine Barbin couldn't write. She was given to melodrama, and worse yet, she was evasive about the facts of her condition. So *Middlesex* began originally out of frustration. I wanted to tell the story Herculine Barbin didn't." Other elements have more pedestrian origins. Like Calliope, Eugenides's paternal grandparents were ethnic-Greek silk farmers who fled Turkey, and like his narrator, Eugenides left the Detroit area only to wind up in another divided city—Berlin. "The division in Detroit is racial, whereas here it's political and economic," Eugenides says. "Another big difference is that the Detroit Wall is still standing. But I'm ready to move there anytime, if I can only convince my wife." (See John Homans's review, page 131.) B.K.

PHOTOGRAPH BY KAREN YAMAUCHI.



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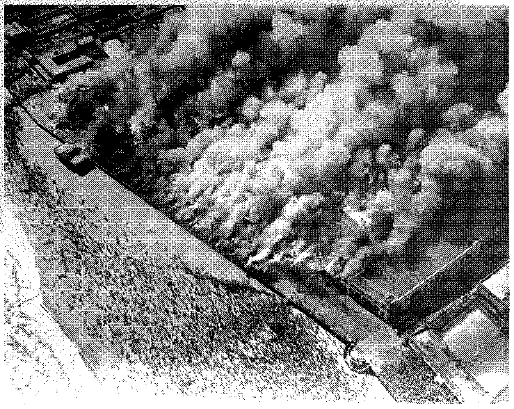
In Print

Flash Fires

If not for last year's terrorist attacks, "New York's Picture Newspaper" might not have raided the archives to assemble **New York's Bravest: Eight Decades of Photographs From the Daily News** (powerHouse Books, $29.95). But the collection's historical sweep and local significance distance it from the rest of this week's media outpouring. The essays accompanying the photos provide some sentimental perspective, but the images speak most loudly and eloquently—of a Broadway façade toppling and old Coney Island burning (pictured, from 1932), but mostly of firemen saving lives, mourning brothers, and generally struggling to control the uncontrollable. The vivid color 9/11 pictures in the last chapter contrast sharply with the black-and-white archives—and drive home the message, highlighting the painful freshness of the attacks.



Amir Vahaab
A new poetry venue—featuring a hodgepodge of slam, music, and poetry—hosts the classical Persian poet, musician, and best-known interpreter of the poet and Sufism founder Rumi. • 9/10 at 7 P.M. Bowery Poetry Club, 308 Bowery (212-614-0505); free.

Special Events

Tours

A Salute to Elvis
It's mostly skinny Elvis featured on a tour of related sites in the city he didn't much care for—including the Ed Sullivan Theater, a Latin Quarter nightclub he frequented, and the old Madison Square Garden where he sold out four straight shows. • 9/7 at 11 A.M. Meet at the northwest corner of Sixth Ave. and 54th St. (212-265-2663); $5.

Art History New York Tour
In conjunction with the Washington Square Outdoor Art exhibit, a tour of the area's art legacy visits a Keith Haring mural, a Picasso sculpture, Warhol's Factory, and the homes of Hopper and Pollack. • 9/7 and 9/8 at noon. Call 212-465-3331 for reservations and meeting place; $12.

"From Pages to Pavement"
Visit the actual settings of seven novels set in gaslight-era New York—from *Washington Square* and *The Age of Innocence* to *The Alienist*. • 9/8 at 2 P.M. Meet at the Washington Square Arch at Fifth Ave. and Washington Sq. Pk. No. (212-969-8262); $10.

Benefits

"In Our Own Words" Benefit
Safe Horizon—an umbrella organization helping the victims of violent crime and now focusing on September 11—holds its annual fund-raiser, which this year includes readings from *Portraits 9/11/01* (culled from the *Times'* "Portraits of Grief") as well as the usual swank cocktail reception. • 9/5, 6:30 to 9 P.M. Tribeca Rooftop, 2 Debrosses St. (212-577-5095); $125-$1,000.

Uganda Benefit Concert
A show in a newly renovated riverside amphitheater—organized by jazz singer Carla Savoy—hopes to raise awareness and money toward buying equipment for an impoverished Ugandan hospital. Among the performers will be Vegas, Clark Gayton, and GTO. • 9/7 at 3 P.M. Lower East River Park Bandshell, across the FDR footbridge from Corlears Hook Park at Grand and Cherry Sts. (212-979-5339); free, with donations fully optional.

Collective Charity Gathering
A charity trade show, sponsored by the consortium Save One Person, Save the World (of which Elie Wiesel is the honorary chairman), culminates in a fund-raiser with cocktails, hors d'oeuvre, and a silent auction benefiting the group. • 9/10, 11 A.M. to 6 P.M., fund-raiser 6 to 10 P.M. Art Life Gallery, 155 Sixth Ave., fifth floor (212-472-5847); fair free, fund-raiser $40.

Exhibits

Four 9/11 Shows at the NYHS
The institution hosts four segments of its ongoing series "History Responds. "Twin Towers Remembered" chronicles 31 years of the WTC in photographs, "Pilgrimage" records New Yorkers' early trips to ground zero, "Beyond Ground Zero" explores the science of disaster investigation, and "In Light of Memory" is a detailed painting of a panoramic view from Tower Two on a 24-foot Plexiglas sphere. • Through 10/20. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

"The City of K."
Photos, manuscripts, books, and evocative multimedia environments attest to the indispensable role of Prague's culture and architecture in the work of Kafka. • Through 1/5/03. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3271); $8 museum admission.

Sports

The U.S. Open
Which Williams sister will throw the match when they play each other in the finals this year? Will Leyton Hewitt be able to restrain himself from offending America? Just how many times will Andy Roddick throw down his racket in rage? Place your bets now. • Through 9/8, day sessions at 11 A.M., evenings at 7 P.M. USTA Center, Flushing Meadows Corona Park, Queens (718-760-6200; tickets, 866-OPENTIX or ticketmaster.com); grounds admission $44, sessions $22-$750.

Empire Skate Series Finale & IRT New York Classic
Finally, a chance to put those crazy Skechers four-wheelers to use. This final race in the city's biggest roller-racing series has categories for everyone from future Apolo Anton Ohnos to stuck-in-the-fifties roller-bunnies. The amateur Empire Skate follows the New York leg of the national, elite In-Line Racing series, which should draw every big kahuna on rollers in the country. • IRT: 9/8 at 7 A.M. Empire Skate 9 A.M. Orchard Beach, Promenade One, the Bronx (212-854-4701); $30.

PHOTOGRAPH BY HERB McCORY/THE DAILY NEWS.

Kids

Edited by Susan Avery

Events

For Children

Burning Down the House—Not
"Fire Zone," the Rockefeller Center exhibit, teaches kids not to be scared and how to be smart about the dreaded blaze. (See box.) • "Fire Zone," 34 W. 51st St. (212-698-4520 or www.fdnyfirezone.org); $5 grown-ups, $2.50 kids and seniors.

New York's Bravest
A companion book for "Fire Zone" (see box), *New York's Bravest* (Knopf; $15.95) illuminates the tale of an 1840s firefighting hero, Mose Humphreys, who disappears during a hotel-fire rescue. At first, folks are hopeful he'll be found, but eventually they come to grips with his fateful demise and re-create him as the true spirit of New York. • In bookstores.

Raffi's Back in Town
The beloved one-named kids' troubadour Raffi, who came to light in the early nineties with an environmental bent, is back in concert with new music, this time to promote world peace. • 9/21 at 1 P.M.; Town Hall, 123 W. 43rd St. (212-997-6661 or www.the-townhall-nyc.org); $25–$30.

Sheira & Loli Do Ditties
Dittydoodle Works comes to live theater. Those who are familiar with WLIW-TV's favorite rag-doll twins will get a kick out of the "Gift of Song" tour, a 75-minute musical that follows the girls as they search for their missing birthday present. (This season, the TV show goes national!) • 9/21 and 9/22; Westbury Music Fair, 960 Brush Hollow Rd., Westbury (212-307-7171 or www.musicfair.com); $20.50.

Stuart Little 3?
Laura Numeroff, the acclaimed children's author, will read from and sign copies of her new book, *If You Take a Mouse to School.* • 9/7 from 1 to 3 P.M.; Toys "R" Us, Times Square, 1514 Broadway, at 44th St. (646-366-8855); free.

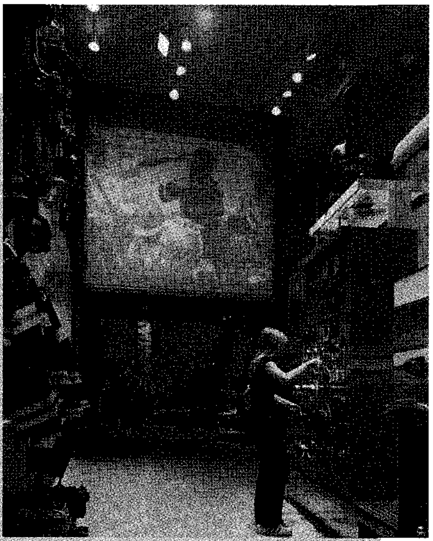
Say It With Color
Expressions like *red as a beet* and *once in a blue moon* are not only evocative—they're fun to dissect. Kids will explore "Beauford Delaney: The Color Yellow" and check out how this artist uses color and form instead of words to express feelings. Hands-on art workshop follows. • 9/7 at 11 A.M.; Studio Museum in Harlem, 144 W. 125th St. (212-864-4500 or www.studiomuseum.org); $5 grown-ups, $3 kids and seniors, $1 kids 11 and younger.

Say Cheese
A free seven-week photography program downtown teaches kids the art and science of light and image. For fourth- and fifth-graders. Preregistration required. From Battery Park City Parks Conservancy. • Mondays beginning 9/9 from 3:30 to 5 P.M.; Rockefeller Park at Battery Park City (212-267-9700 or www.bpcparks.org); free.

In the Abstraction
They say that kids begin to grasp abstract concepts in high school, but the South Street Seaport Museum wants to try to convey the idea earlier by asking children to search for artistic inspiration in the area's grids. Learn a little history, and create a group masterpiece. • 9/7 from 1 to 4 P.M.; South Street Seaport Museum, Children's Center, Pier 16, 207 Front St. (212-748-8758); $5.

Happening

Into the Fire



As the firefighter swings down the pole, the rookies gather their gear and climb aboard the truck, which roars down to a Pearl Street emergency. The engine company enters the smoky building, led by Chief Ed Shann, and the fire is extinguished quickly; nobody gets hurt. This scenario is repeated several times a day, hidden amid the hullabaloo of Rockefeller Center within **Fire Zone**, a theatrical, blazingly interactive exhibit on fire safety, tucked between the Berlitz store and the side entrance to the Associated Press. On a recent visit, our small group—a handful of adults and one 7½-year-old—learned a surprising amount. First, that nearly all fires are caused by one of five things: candles, smoking, unattended cooking, overloaded electrical circuits, or careless use of electrical appliances. "The real crime to us," says "Fire Zone" co-creator and former FDNY deputy commissioner Lynn Tierney, "is that almost every single one of these is preventable. All we have to do is remove the hazards and create an escape plan if something does happen." Indeed, "Fire Zone" offers instruction about safe evacuations as well as clearing the house of potential problems. After kids crawl out of the smoke-filled theater, they go home with coloring books and other materials with which they can earn junior-fire-marshal status. "We want to empower them," says Tierney. "We teach them that fire is powerful but so are they." Note to parents: 9/11 is not part of the exhibit, but kids' questions on the subject are answered with sensitivity. S.A.

PHOTOGRAPH BY MICHAEL MORAN/COURTESY OF RKS/K ARCHITECTS

Solutions to last week's puzzles

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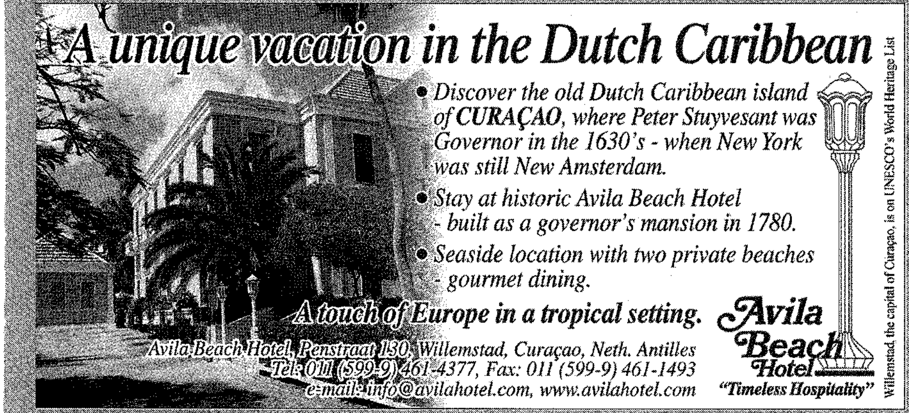

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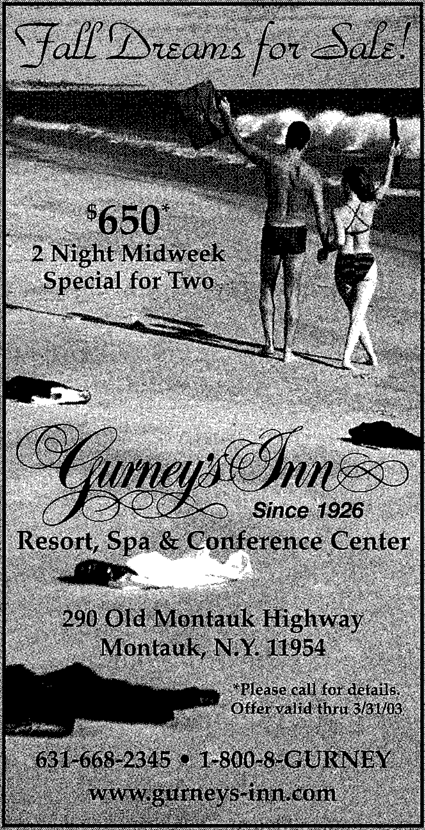

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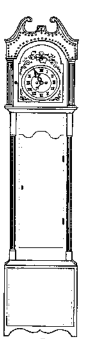

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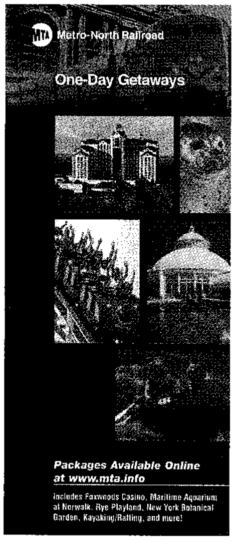

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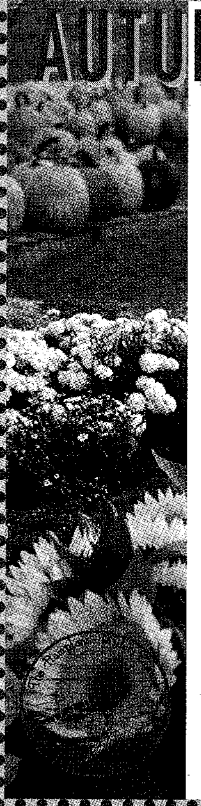

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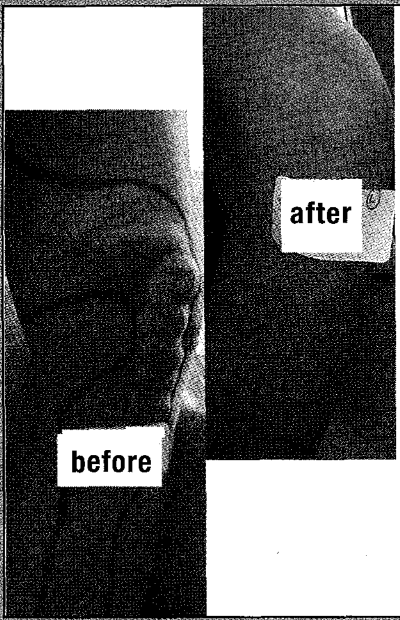

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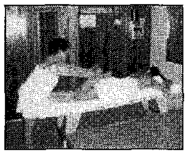

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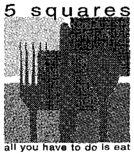

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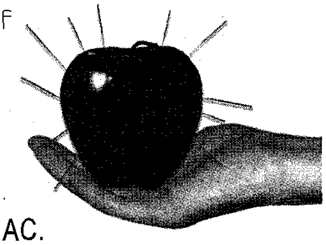

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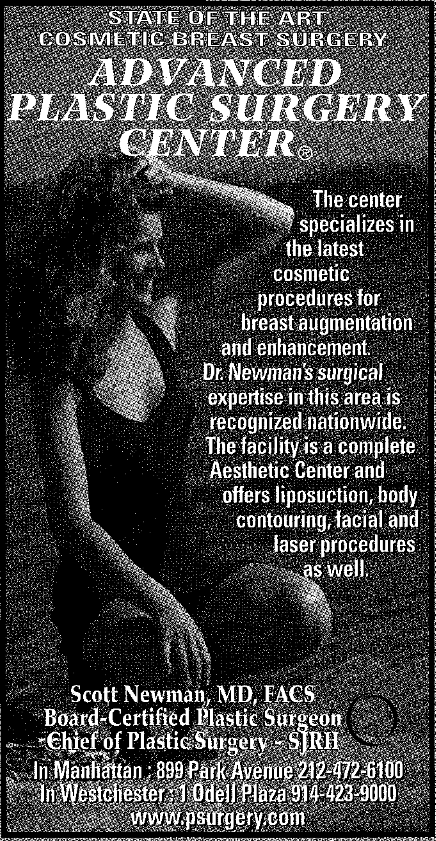

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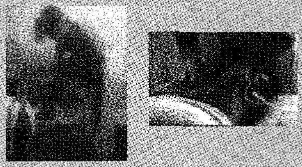

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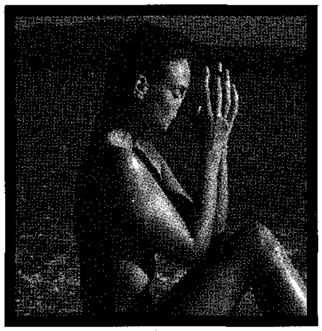

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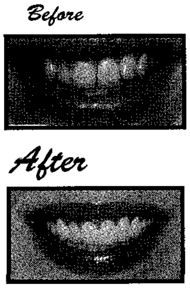

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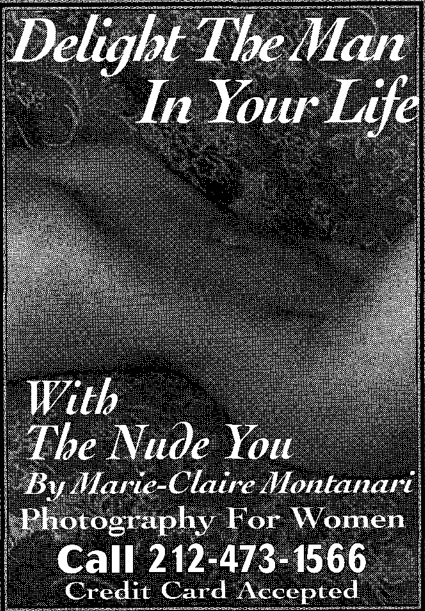

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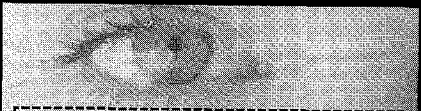

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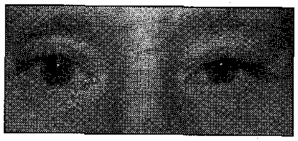

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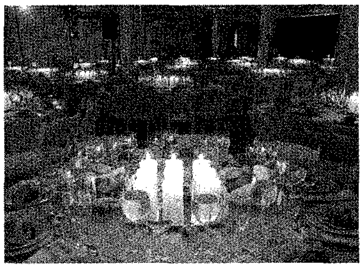

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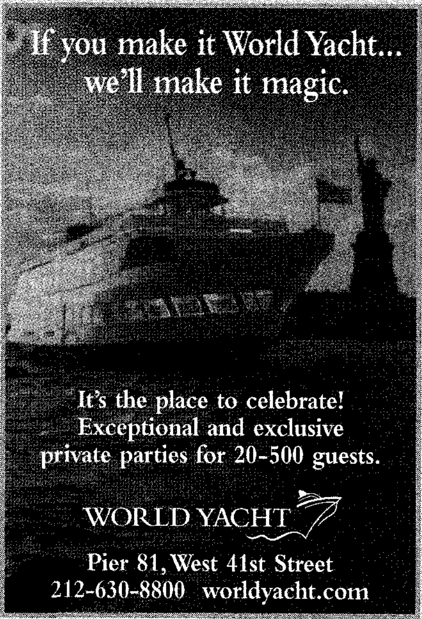

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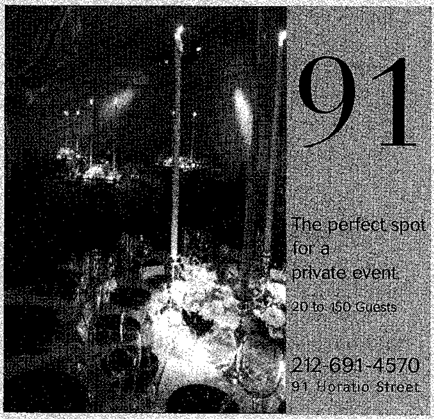

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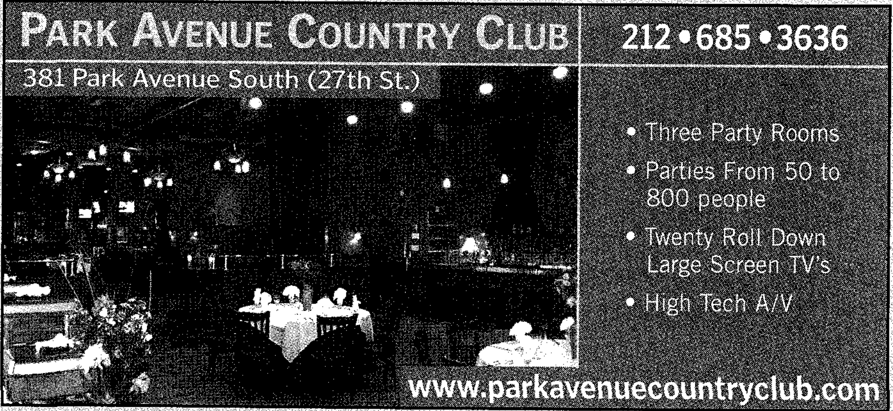

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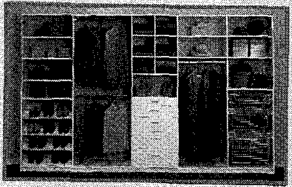

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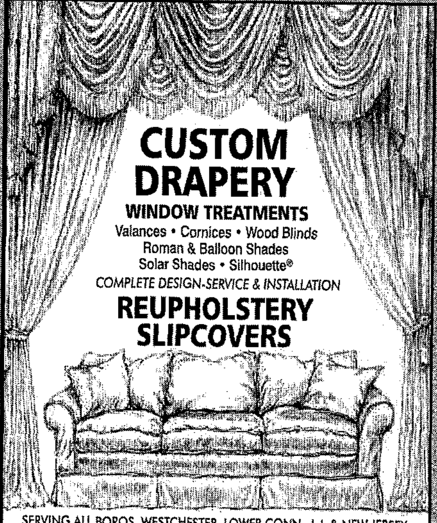

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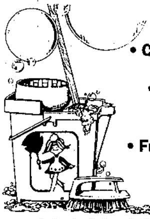

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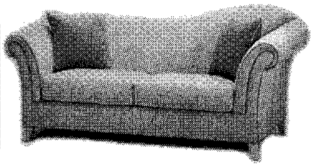

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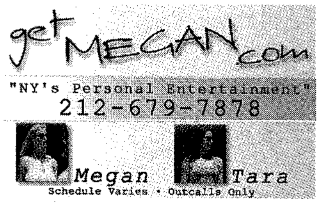
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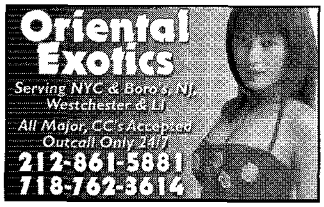
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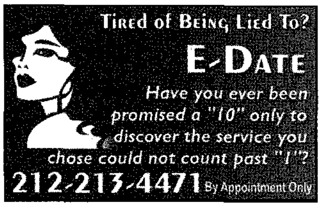
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Beautiful, Sweet And Sexy Teacher—32, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind and looking for a best friend and a forever romance. Note/photo/phone. 2919 ✉☎

Company President, 39—Tall, very handsome, overeducated, warm, nurturing Jewish male - seeks highly intelligent, emotionally secure female, thin, no kids, affluent, to age 45, for relaxed and sustaining relationship. 2988 ✉☎

Entrepreneur—Fun, sweet, stylish, sensual and successful, 53-year-old male, interested in pretty, stylish, fun, sensual and financially independent woman, 35-53. Photo/note. 2906 ✉☎

Damn Handsome, Never Married—Single Jewish male, 36, never married, seeks SAF, SLF, SBF, SEF or SNSMFWHY (that's Single Asian Female, Single Latin Female, Single Black Female, Single European Female or Single Nonsmoking Mongolian Female Who Herds Yaks), for coffee, drinks, love, sex and perpetual arguments over whether or not to reupholster that couch in the second floor den. I'm a 5'10", 175 lb, physically fit package of unappreciated male goodness that can't wait any longer to gaze upon the toothbrush of my beloved sitting next to mine in the mouthwash-streaked glass. The good news/bad news is that I am inheritor of a large family business I can't stand, but if you've got talent for earning, I can assist with the spending. Life's too short Not to send a note and photo now. YakGirlsAPlus@hotmail. 2964 ✉

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The Merry Widow—Italian lyric soprano, medical professor's widow, seeks European-born medical doctor, approximately age 60, who loves great music, art and my cooking. lirica100@yahoo.com 2967✉

Divorced White Jewish Male—47 years old, 6'2", 215 lbs, brown hair and eyes, health-care professional, athletic. Likes tennis, golf, skiing, movies, reading, theater, opera, beach and traveling. Looking for Jewish woman who is looking for a nice guy to be with. Please be emotionally and financially secure, between the ages of 32-39, with no kids, physically fit, easygoing, nice smile, conservative. Photo/note. 2962✉

Down-To-Earth Brunette—Attractive, 57-year-old NYC transplant, now in Orange County, NY. Bright, upbeat, well-traveled, passionate, romantic, 5'7". Seeks tall, intelligent, nonsmoking man, lover of life, laughter, romance and the geniune article. Jane@warwick.net Note/photo, please. 2981✉☎

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Divorced, White Jewish Male, 48—Successful, handsome, fit and fun. Loves and respects women. Seeks beautiful (in and out), 33-43 blond with killer body, for love, laughter, and hopefully life. Send photo and note. 2953✉☎

Seeks Lady Equal—Single, Chinese-American PhD, employed, mid 60s, 6', 175 lbs, romantic, communicative and fit, looks 50ish. Enjoys exercising, music, arts/crafts, gardening, sports, movies, museum and travel. Photo/note to: POB 1594, Piscataway, NJ 08855

Long Wild Hair And Unique Pretty Lady—NYC ad exec, loves arts, skiing, gym, pets and people, seeks 50ish great guy. 2910✉☎

Gay, Sensual Femme—Classic silver, sterling character, youthful 60s, enjoys sharing common interests with blond, 50s Jewish femme with enticing blend of sensuality, warmth, humor, intelligence and upscale lifestyle. 2980✉

Avid Traveler—Cute, slender blond seeks caring professional man (39 plus) with an interest in world events. 2913✉☎

Quality Companion Sought—By warm, caring, handsome, 34-year-old Jewish physician - in search of educated, attractive female, 23-33, with interests in the arts and travel, who values the family. Note/photo/phone. 2970✉☎

Born In The USA—But currently living abroad. Jewish, Conservadox, recenty divorced, former/future New Yorker, 46, 6', financially independent and emotionally secure. Seeks fine lady in her 30s-40s, for friendship, fun, future. Note/photo. 2936✉

Femme Female Seeks Femme Female—Very attractive, 5'7", 38, fit, multiracial, discreet professional in (212). You are very attractive, 33-43, 5'5" plus, fit, femme only, stylish, fun, classy - for friendship, relationship. Note/photo/phone. 2957✉☎

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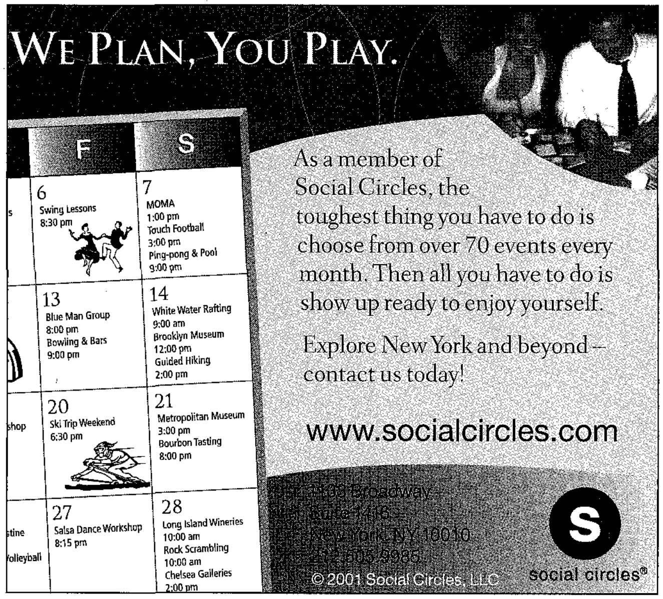
Boyishly Handsome Executive—47, 5'10", fit, active, financially secure, with no children. Great sense of humor, fun, outgoing communicator, honest, flexible, interested in A-Z. Seeks very attractive, sensual lady, 36-48, nonsmoker. Sorry, no response without recent photo. 2982✉



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Tall Jewish Lawyer—48, wants a bright woman for a romantic relationship, but will settle for a softball catch in Central Park. 2952 ✉☎

Norwegian-Canadian New Yorker—Divorced female, 51, 124 lbs, 5'7", extremely fit, quite lovely, quietly sexy, elegant, with a sense of humor, style and emotional depth, seeks a well-educated, good-looking guy, 48-59, for long-term relationship. 2908 ✉☎

Stylish Renaissance Woman—Christian, Caucasian, Ivy grad, widowed, seeking committed, educated, successful gentleman, 57-65, to share interests in science, politics, classical music, opera, antiques, art, sophisticated home cooking and wines, beach and mountain walking, and my houses and gardens in suburban NY and Europe. European-born man preferred, answering from (212), (914) or (203). Please, no con artists. wqxrwoman@yahoo.com 2954 ✉

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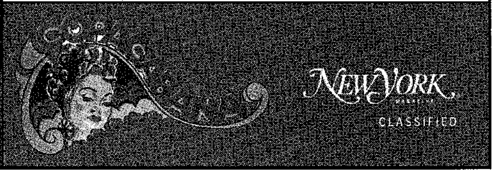

Pretty, Professional, Irish-American—NYC lady seeks kind, professional, fit man, 40s-50s, for romance, partnership, the arts, travel, kissing, bliss. Photo. 2979 ✉☎

Conscious Choice—Let's choose to be happy. Trial attorney (own firm), guitarist/singer, seeks "out of the box" woman for long conversations, short comedic bits and a serious relationship. 2947 ✉☎

Really Nice Guy—6', 46, NYC, Ivy, Wall Street, sincere, quick to smile, globetrotter, athletic, tennis, great food/wine, music, beach, seeks attractive, super-fit woman to 39, for marriage/family. Note/photo/phone. nyhealthyguy@aol.com 2990 ✉☎

Life Is Racing By—Join me in making every day count. I'm 70 and enjoying every minute - would love some company. Don't tarry. Bio, please. 2969 ✉

Unique Millionaire—Self-made, street-smart entrepreneur - intelligent, ambitious, 61 going on 41, 6'3", 230, seeks sexy soul mate - real woman with a great figure, 30-45. Photo. 2974 ✉☎

Montreal Sweetheart, Regularly In NYC—Jewish, kind, educated, 50, seeks warm, sincere, successful, romantic, upscale man, 40-55, with a real zest for life, and who also loves travel. I have it all but you. 2950 ✉☎

Handsome, Romantic, Polished—Gentleman, 6'4", slim, sexy, 50s, seeking very tall, very slender, sophisticated, sweet, smart, sensual, 40 plus, smashing soul mate. (212) preferred. Photo essential. 2968 ✉

Marriage-Minded Italian Male—45, 6'2", 200 lbs, seeks lady, 30-55. 2862 ✉☎

Attractive, Intelligent Russian-American—Woman, 53, seeks the man of my life. 2966 ✉

LI Guy—42, 5'8", handsome, fit, honest, caring, family-oriented, two kids (11 and 4), well-educated, successful and Catholic. Seeking similar qualities - attractive female, 28-38. 2909 ✉☎

Precious Jewel—61, 5'3", 136 lbs, widow, Jewish, former model, classy, musician - seeks white gentleman, nonsmoker, successful, intelligent, active, with passion for life and love. Note/photo/phone. 2860 ✉☎

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English Blond, Living In London—An elegant, glamorous, warm and bubbly 33-year-old - emotionally secure, seeks mature, successful soul mate to share easygoing, exciting times together. NY, maybe London. Let's find out. 2946 ✉☎

Emerald Eyes, Wavy Auburn Hair—36, 5'7", 113 lbs. Professional, charming, mild Russian accent. Likes Manhattan scene, gourmet food, hiking and laughing at your jokes. You should be 37-47, fit, single. Note and photo, please. 2956 ✉

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Handsome Physician—With European style, who is fit, fun and successful, seeks attractive, slender, sophisticated lady, 26-35, to share a committed relationship and a life filled with romance and endless possibilities! Photo/note. KA1234@yahoo.com 2938 ✉

Erudite, Sophia Loren Look-Alike—Internationally known artist - enjoys all things, spiritual and evolved, Jewish. A lady, elegant, exotic and sensual, a complete woman. Seeking my spiritual partner, who is solvent, lives out loud, traveled, "A Man", who's exceptional and looking for an exceptional woman. Please be fun, relaxed and open to all the possibilities, 45-63. Photo a must. godessxlife@aol.com 2942 ✉☎

Let's Talk The Talk—Attractive bachelor seeks young, sweethearted bachelorette. Let's share a happy, healthy life together in NY/CA. letswalkthewalk@aol.com 2963 ✉☎

Mission: Possible—To fill my mind, thrill my heart and tickle my funny bone. Woman, 60s, seeks man, 50s-60s, 5'9" plus, nonsmoker. 2973 ✉☎

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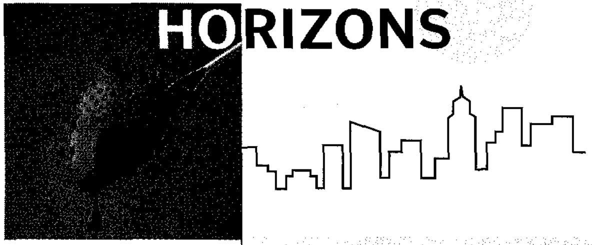

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Red, White And Blue, Attractive—Single white male, 5'9", 170 lbs, green eyes, light brown hair, NYPD officer, good shape, creative, open-minded. Seeking attractive, 32-40, single white male - NYFD/construction, 5'10" or taller, good shape, good sense of humor, open-minded, adventurous. No bisexuals, no married men, no games, no drugs. No hangups. Nonsmoker. Casual friendship first, and possibly long-term relationship. No photos, no home numbers. 2844 ✉☎

Marriage-Minded—Single male, 54, financially secure, no children, handsome, fit, seeks attractive female, 35 plus, to share a committed relationship. Photo/phone. 2958 ✉

Pretty Chinese Lady—Quality, wise, busty, 5', 114, 49, seeks generous male. 2924 ✉☎

Gay Teacher - Retired—Sophisticated, seeking younger, adventurous male companion for travel, cultural events, etc. 2986 ✉

Special Man—Good manners, good values. Thoughtful, playful. Loves the arts. Trim, fit, 5'6", 58. Seeks gentle, attractive woman who thinks she is a little special too. Prefer grownup; no age limitations. 2943 ✉

48-Year-Old MD, Handsome—Catholic, nonreligious, seeks charming lady. Photo/phone appreciated. 2948 ✉☎

Christian Widower—Good-looking, solid financially - seeks pretty Christian woman. Tall, thin, animal-loving blond would be nice, but brunettes okay as well. Photo please; will exchange. 2944 ✉☎

Stunning CA Blond—5'7", 30, 120 lbs, Playboy figure with Grace Kelly brains. Seeking successful gentleman. 2984 ✉☎

Irishman, Artist, Gallery Owner—Tall, slim, brown/hazel, 50s, nice-looking, dog lover, looking for lady, 39-49, for a relationship. artisticeire@aol.com Photo appreciated; will reciprocate. 2937 ✉☎

Italian Male, Youthful 50—Looking for a friend first to share my love of fun, laughter, weekend getaways, antiques, shopping and the performing arts. If you are educated, professional, unselfish, feminine, open-minded and outgoing, in your 30s or 40s, please reply. Race not an issue. Photo appreciated. 2941 ✉

La Vita E' Bella!—Adorable, 5'5", 123-lb brunette (43), with great legs and a megawatt smile, seeks an intelligent, honest, financially secure man to share the beautiful life. Note and photo. 2965 ✉

Warmhearted RN/Rehab Therapist—5'7", 142, 35-year-old look-alike - former Lithuanian attorney, dancer, model... healthy lifestyle. Will worship emotionally/financially stable gentleman, 60 plus. Appearance/health condition irrelevant. POB 2442, Clifton, NJ 07015

Word4play—Mensch/68 to wit/fit keen Ms. POB 171, 10028/wschmerz@aol.com

Urbane, Well-Traveled—Manhattan psychotherapist - widow, slim, attractive, 5'6", seeks well-educated, easygoing, cultured man, 55-70, for theater, brunches, concerts and good conversation. Let's take a chance and make each other smile and laugh. Note/phone/photo preferred. 2960 ✉

Do You Believe in Magic?—Effervescent, pretty, petite professional seeks equally exuberant, refined, single Jewish professional male, 41-48, for love, laughter, family and forever. 2961 ✉☎

Sweet, Smart, Sincere And Pretty Too—Slim white brunette, 39, seeks tall, handsome, successful white male, 40-48, to share dinner, movies, plays, travel, etc. Photo/note, please. 2977 ✉

Spectacular Woman—62, undemanding, looks, humor, interests, accomplishments, values... Seeks relationship or at least a few dates. Prefers younger men but remains open-minded. 2955 ✉☎

Let Me Spoil You—Handsome, romantic, warm and successful senior desires an attractive woman who will fly to Paris for the weekend...will stroll along Fifth Avenue hand-in-hand...would love to be at the Met for opening night...and who looks great in Chanel suits! If you are a mature, elegant and intelligent woman who likes the finer things in life and someone to share them with - you finally found him! Send photo and note, and we'll dine at the Four Seasons. 2971 ✉

Beguiling Brunette—Seeks refined Wasp, 30-50, for dining and the arts. 2935 ✉☎

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Nice, Petite—57, 122, looking for a good man. Note/photo. 2949✉

Let's Meet—Handsome, athletic, successful, 46, 5'11", 177, full dark hair, blue eyes, seeks attractive, fit, 30s-40s, smart, classy, down-to-earth woman. E-mail note/photo/phone to: docent@email.com 2959 ✉

May-December Romance—Intelligent, emotionally/financially secure, physically fit, single white male, 37, seeks bright, slim, attractive white female, 45-59, for romance and passion. 2939 ✉☎

Financially Secure, Low-Key—Educated man, 60s, healthy, slender, seeks Jersey lady, 40s-50s, who's brainy, tall, mentally and physically strong/robust, ample. 2905 ✉☎

Have You Ever Been—In a relationship with someone you adored? Looking for that special person. Divorced, white Jewish male, 46, 5'11", fit, attractive, Family Practice physician in Albany. Caring, sensitive, sensual. If this moves you, please respond. 2859 ✉☎

Bleached Blond, Also Legally So—50s, seeking witty man, late 40s-50s. 2951 ✉

Successful Professional—Jewish, not religious, easing into retirement. Enjoy reading, tennis, the NY scene, theater, ballet, etc., the Hampton scene, walking on the beach, seaside dining. Seeking a bright, attractive woman, in or about her 50s, with a youthful demeanor. Spirituality a plus. Photo. 2845✉☎

Tall Jewish Male—Late 40s, seeks Jewish female, 30-40s, for keeps. 2985✉

Warm, Witty Woman—Slim, pretty, seeks cultured Jewish man, 55-70. 2989 ✉

Our Eyes Meet—We share a smile, some dinner, chat about the past and our future dreams. Then my alarm clock went off! Some dream! NYC Jewish male, 40, looking to share life's journey. Photo/note, please. MyadinNYmagazine@aol.com 2983 ✉☎

Elegant Asian Former Model—Earthy, smart, 5'8"/120 lbs. Enjoys travel, movies. Seeks Ivy, tall, blue eyes, handsome professional male, 37-50, nonsmoker, divorced okay/no children, financially secure, successful, gentle, honest, fit, to share the best of NYC life; interested in serious relationship, marriage-minded/family. Photo/note/phone. Shaoshe@excite.com 2978 ✉☎

CT Society Lady—Seeks gentleman (60-75), appreciative of a lady who is elegant and proper yet sexy and passionate. Includes a vintage waterfront home, country club life, weekends in CT, future and commitment. Please be willing and able to afford this lifestyle. Note/photo a must! 2987 ✉

Seeking Class—Affluent widower seeks well-groomed, sensual, attractive female, comfortable in silk and furs, for long-term relationship. 2945 ✉☎

Romantic Italian—54, 5'8", successful real estate broker, intelligent, sincere and secure, varied interests, with a zest for life, well-traveled. Looking for a pretty woman, 45-52, with class and style, to light up my life. I will reciprocate. Want to share life, love and laughter. Note/photo. 2889 ✉☎

Upbeat Single Female—Slim, 50s, seeks man, 55-65, tall, sincere, intelligent, generous and likes to validate socializing in the Big Apple as fun. Photo, please. 2907 ✉☎

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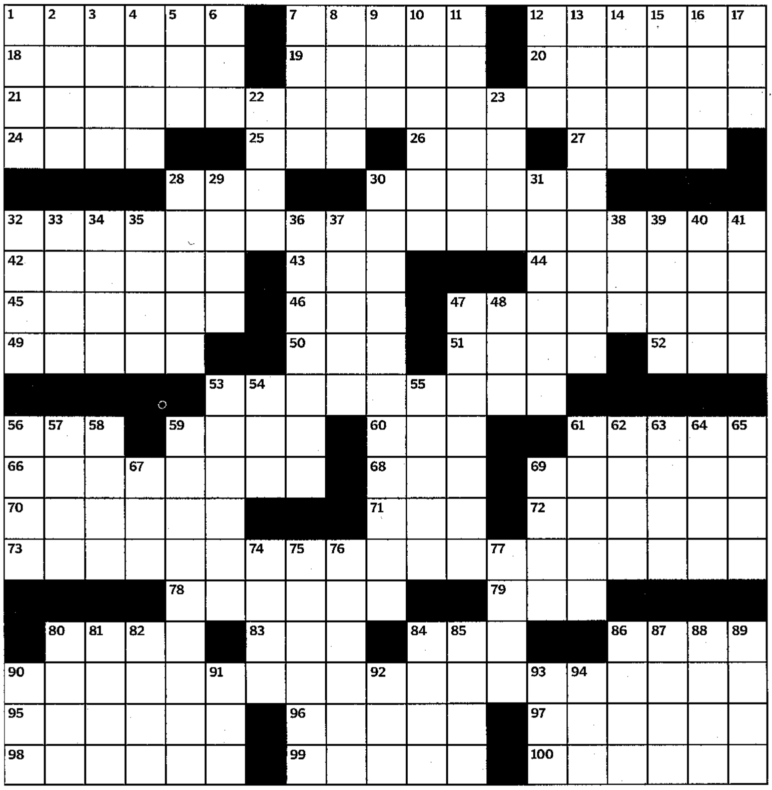
'Performance Review'

'Cue' Crossword by Maura B. Jacobson



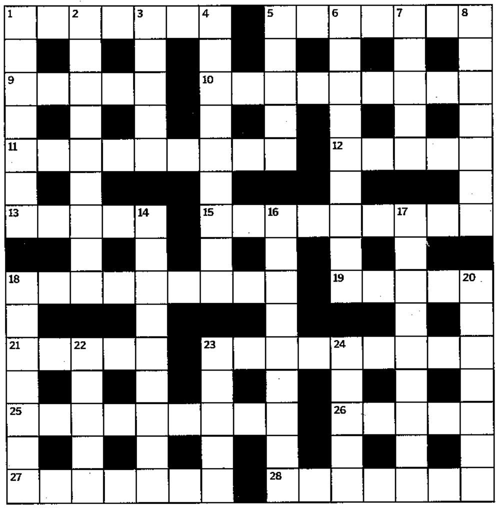
ACROSS

1 Michael Jackson's sister
7 Name on the Tara mailbox
12 Laminated rock
18 Certain dress shapes
19 Bet
20 Colorado River dam
21 This employee has ——
24 Sushi servings
25 Incinerated bit
26 Palindromic preposition
27 Coffee servers
28 Gangland gun
30 Irish town of song
32 This employee should go far, ——
42 Curriculum unit
43 Pick pockets
44 Practice pieces
45 Foots the bill for
46 Comedian Philips
47 Had a high ball caught
49 Harry met her, in a movie
50 Opposite of pos.
51 Baseball's Cey and Guidry
52 Armed-forces cops: abbr.
53 This employee has hit rock bottom, and ——
56 Channel 7, in New York City
59 Prepay the pot, with "up"
60 Start of M-G-M's motto
61 Destroy, as documents
66 Hoisted again
68 Make a pinch
69 With "Dan," a pop group
70 —— del Fuego
71 U-turn from W.S.W.
72 Team spirit
73 This employee has a photographic memory, but ——
78 Corsage remnants
79 Have creditors
80 Scottish hillside
83 Matterhorn, for one
84 Got lucky on the subway
86 In the matter of
90 This employee set low standards, and ——
95 Fleet of warships
96 Theater employee
97 —— time (singly)
98 On the formal side
99 Spacious
100 Bread brand

DOWN

1 Stow aboard
2 Away from the wind, at sea
3 Cash-register drawer
4 Responsibility
5 Affirmative word
6 "—— live and breathe!"
7 Is the proprietor
8 Diner specialty
9 Back in time
10 Sends to a specialist
11 Where the ark parked
12 What 64-Down means
13 Plays the flirt
14 Clock hand
15 One of the Karamazovs
16 Sixty of these make a min.
17 Endeavor
22 Inauguration recitation
23 Crème —— crème
28 Like the wind at times
29 Has another birthday
30 Some sledders
31 Giving the once-over
32 Goes before the camera
33 "A Doll's House" wife
34 Sword combat
35 Sabin's vaccine type
36 Had a tendency toward
37 Oscar-winner Marisa
38 Newman-Neal film, 1963
39 Biblical land
40 Enlist for another hitch, in G.I. lingo
41 Superlative suffixes
47 Tosser's disk
48 Chaney of silent horror roles
53 Daft
54 Jeanne d'Arc's title: abbr.
55 Concert piano
56 Freshman aesthetics class
57 "—— ever so humble . . ."
58 Ship's personnel
59 Pilots' concerns
61 Shoulder fur
62 Author's good guy
63 Use McCormick's machine
64 Magazine for Parisiennes
65 Went blond
67 Parseghian of coaching fame
69 Duck of the merganser family
74 Coup d'——
75 Bravery, British-style
76 Texas border city
77 Go to the polls
80 Roseanne's original surname
81 Frozen dew
82 "Woe is me!"
84 Eldest son of Noah
85 Well-ventilated
86 "—— o'clock scholar"
87 Roe source
88 Place for a chapeau
89 Julie's "Zhivago" co-star
90 "In" thing
91 D or Labor
92 Part of Madame Butterfly's name
93 "I do," e.g.
94 Duo after em

The 'Guardian' Crossword Set by Rover



ACROSS

1 A privet (variegated) makes a garden so. (7)
5 Free Democrat returning abuse. (7)
9 Subpolar dance? (5)
10 Happy brushing up our arts. (9)
11 Bird pierced frontally by arrow? (9)
12 Object which made Muriel content. (5)
13 What the City expects when dealing with Names. (5)
15 Mike and Beryl involved in diamond centre. (9)
18 Great name for the Earl of Tunis. (9)
19 Dave's change kept for rainy day. (5)
21 The horse was spurred on by it. (5)
23 "Madcap! You ——," said Laurel. (9)
25 Lean dog is playing close by. (9)
26 Type of capital? (5)
27 Vessel, part of which Captain Bligh terrorised. (7)
28 Medication for a rough diamond. (7)

DOWN

1 Traveller who ended up in Mass? (7)
2 Direct current. (9)
3 Loved one in the Glamour Girls. (5)
4 Set aside for tagged cattle? (9)
5 Transfer seedling to the garden warehouse? (5)
6 She could deal with dirty linen and slander us. (9)
7 Noise in garage speaks of more velocity in reverse. (5)
8 Jaguar's new coat? (7)
14 Lead solution sparkling in the dark. (9)
16 "Leo With Two Rams" hewn out of marble. (9)
17 Are they irritable when dressed alike? (9)
18 Messages from on high? (7)
20 Poet embracing the old and respected lady. (7)
22 Tort! I make way for man in wig. (5)
23 One whose begging is in order? (5)
24 Unit of frequency is painful to the ear. (5)

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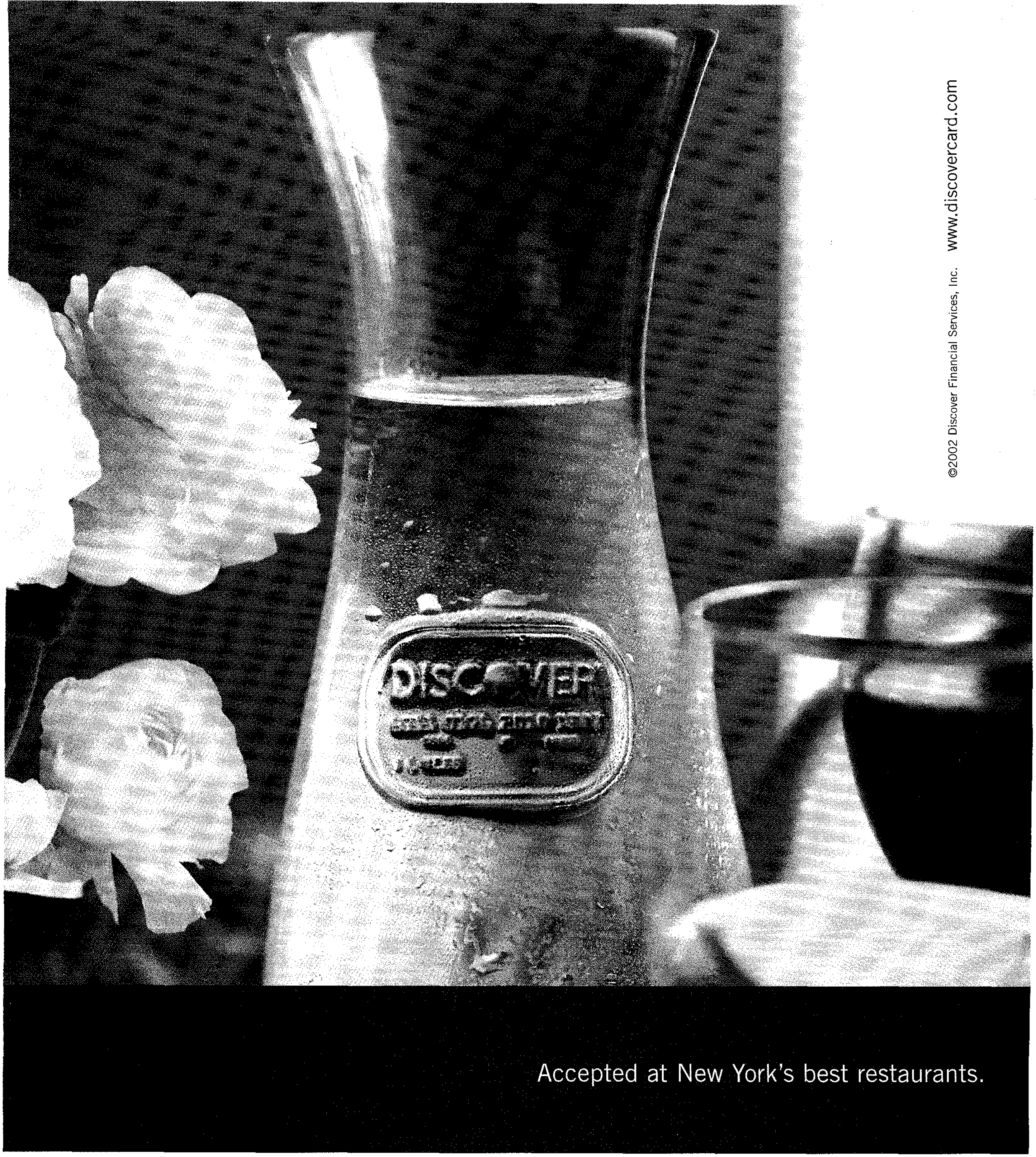
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 183.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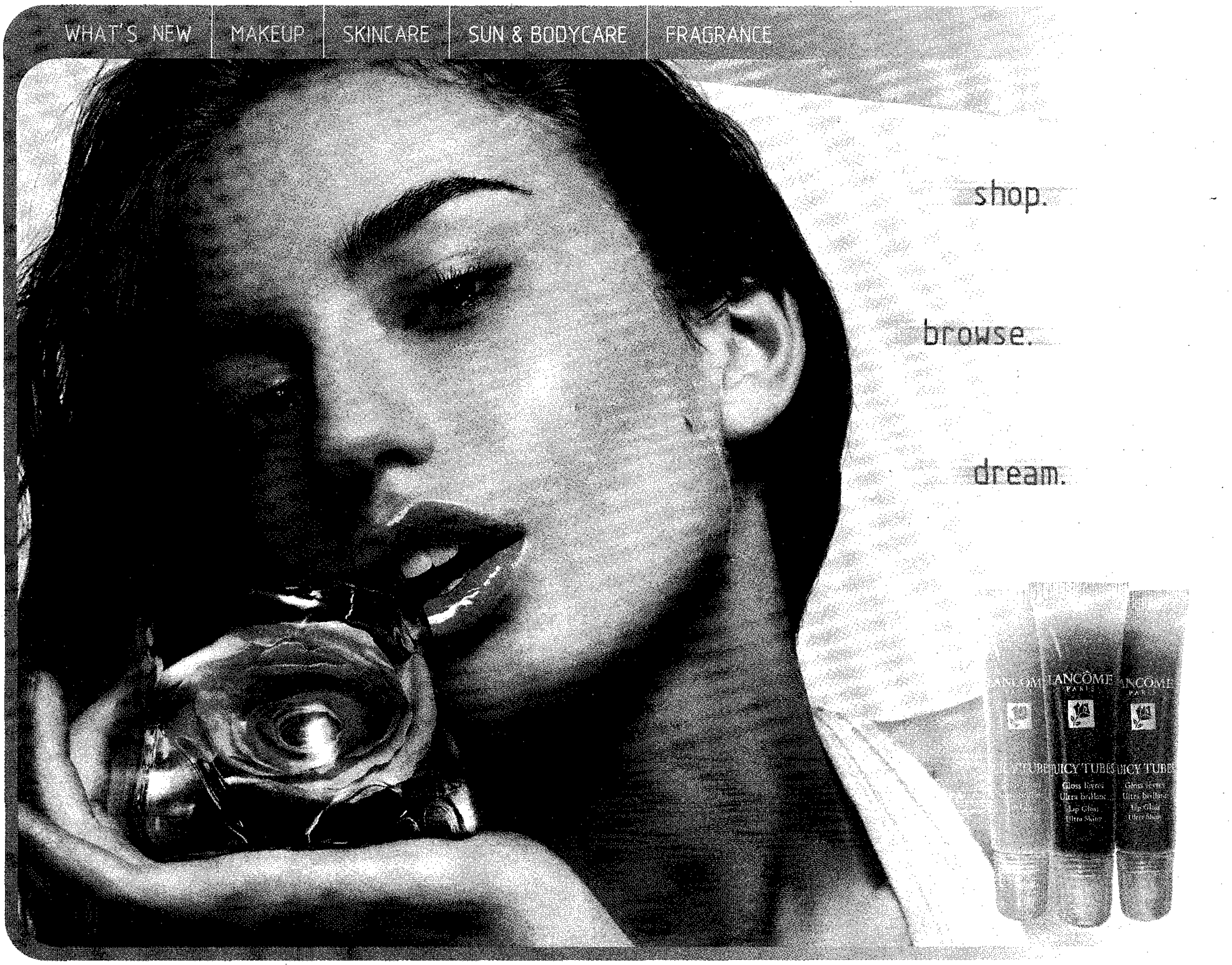

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